



## RCM STRING ORCHESTRA

Wednesday 22 September 2021

6pm | Amaryllis Fleming Concert Hall

Ruth Rogers director & soloist

RCM String Orchestra



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Programme details correct at time of going to print.



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|                              |                                       |     |
|------------------------------|---------------------------------------|-----|
| <b>Dvořák</b><br>(1841–1904) | Serenade for Strings in E major op 22 | 27' |
|                              | <i>i Moderato</i>                     |     |
|                              | <i>ii Tempo di Valse</i>              |     |
|                              | <i>iii Scherzo Vivace</i>             |     |
|                              | <i>iv Larghetto</i>                   |     |
|                              | <i>v Finale. Allegro vivace</i>       |     |

|  |   |     |
|--|---|-----|
| <b>Coleridge-Taylor (arr George Morton)</b><br>(1875–1912) | African Dances                              | 12' |
|  | <i>i Allegro</i>                            |     |
|  | <i>ii Andantino molto sostenuto e dolce</i> |     |
|  | <i>iii Allegro con brio</i>                 |     |
|  | <i>iv Allegro energico</i>                  |     |

The Royal College of Music is delighted to welcome back audiences for the autumn season in this special concert featuring the music of Dvořák and Coleridge-Taylor, led by acclaimed violinist and RCM alumna Ruth Rogers.

1875 was a happy and highly productive year for Dvořák. Amongst a number of notable works written during the year were his Fifth Symphony, Second String Quintet and the opera *Vanda*. The *Serenade for Strings*, also written in 1875, was completed in under two weeks. The work captured the attention of audiences the following year at its Prague premiere and has remained a deservedly popular place in string orchestra repertoire ever since.

‘Dvořák was my first musical love, and I have received more from his works than from anyone’s’. These are the words of Samuel Coleridge-Taylor who, like Dvořák, sought to draw inspiration from traditional music. Coleridge-Taylor was one of the first Black students to attend the RCM, where he studied with Charles Villiers Stanford. He first came to prominence with the RCM premiere of his cantata *Hiawatha’s Wedding Feast* in 1898. As well as being a prominent and gifted musician, he was also an influential advocate of Black culture. *African Dances* was originally written for violin and piano. This evening’s arrangement by George Morton was commissioned and premiered by the London Mozart Players with Ruth Rogers as soloist.

## Ruth Rogers

Ruth Rogers was awarded a Foundation Scholarship to the Royal College of Music to study with Itzhak Rashkovsky in 1997. She graduated with First Class Honours and was awarded the Tagore Gold Medal. Further study followed in the Netherlands with Herman Krebbers.

Ruth is winner of the prestigious Manoug Parikian Award and also reached the finals BBC Young Musician of the Year. She gave her London debut recitals at Wigmore Hall and the Purcell Room in 2003 and has appeared as a soloist at the Royal Albert Hall and St John's Smith Square.

From 2008 until 2012 Ruth was the co-leader of the Bournemouth Symphony Orchestra. She also performs with the John Wilson Orchestra. In 2015 Ruth was appointed one of the leaders of the London Mozart Players. She regularly guest leads the Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic Orchestra, Royal Scottish National Orchestra and Aurora Chamber Orchestra and has appeared in principal roles with the Hallé, Philharmonia and Royal Liverpool Philharmonic Orchestra. She has led orchestras under the batons of Lorin Maazel, Daniele Gatti, Sir Colin Davis and Sakari Oramo.

As chamber musician, Ruth has performed at the Aldeburgh and Bath festivals with the Tate Ensemble and with pianist John Lill. She is a member of the Iuventus String Quartet and the Aquinas Piano Trio and has appeared at Wigmore Hall with the Nash Ensemble. Ruth has given recitals at the Brighton, Buxton, Harrogate and Warwick festivals thanks to the Tillet Trust. She has given recitals with Martin Cousin in Indonesia and Thailand. In February 2006, Ruth's debut recital CD was released featuring works by Handel, Elgar, Ginastera, Massenet, Fauré, Kreisler and Kroll. Ruth has also recorded Piazzolla's *History of the Tango* with guitarist Morgan Szymanski, and released several discs as a member of the Aquinas Piano Trio.

## RCM String Orchestra

The Royal College of Music orchestras play with conductors and musicians of the highest international stature, performing regularly at their home in South Kensington and in prestigious venues across London and beyond. Their concerts are also broadcast live and on demand to an international audience online. The RCM enjoys close relationships with some of the world's most celebrated conductors, and recent and forthcoming visitors include Rafael Payare, Vasily Petrenko, Joana Carneiro, Martyn Brabbins, Sir Antonio Pappano, Jonathon Heyward and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Violin I**

*Ruth Rogers*  
Esther Zaglia  
Shona Beecham  
Cristina Dimitrova  
Guillermo  
Gomez Ocampos  
Mirjam Bartol  
Maria Mamara  
Toby Purdy  
Eliott Bougant  
Esther Branco

**Violin II**

*Matilda Sacco*  
Joel Munday  
Molin Han  
Zea Hunt  
Natasha Sutanto  
Alex Raine  
Xiaoxuan Guo  
Qintong Zhou

**Viola**

*Elena Accogli*  
Lia Marcos e Melo  
Kuba Was  
Juan Marco Requena  
Jesse Francis

**Cello**

*Aurelien Pinchon*  
Clare Juan  
Clelia Le Bret  
Nina Rivas  
Theodore Baujard

**Double bass**

*Alexander Heather*  
Sam Grade

**Flute**

Ellen Buller

**Oboe**

Amelie Budd

**Clarinet**

Alexander McDonald

**Bassoon**

Alma Wilson

**Horn**

*Lucas Boardman*  
Amadea Dazeley-Gaist

**Trumpet**

John Kerr

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## CHAMBER ORCHESTRA OF EUROPE

Thursday 30 September, 6pm | Amaryllis Fleming Concert Hall

**Mats Zetterqvist** director/leader

**Romain Guyot** clarinet

**Jan Harshagen** horn

**RCM Chamber Orchestra**

**Schuman** Symphony no 3

We're delighted to welcome back musicians from the Chamber Orchestra of Europe for a week-long residency. This evening the RCM Chamber Orchestra is joined by three celebrated COE musicians in a performance of Schuman's third Symphony.

Tickets: £5

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## RCM WIND ORCHESTRA

Thursday 23 September 2021

6pm | Amaryllis Fleming Concert Hall

Natalia Luis-Bassa conductor

RCM Wind Orchestra

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Thursday 23 September 2021, 6pm | Amaryllis Fleming Concert Hall

**Natalia Luis-Bassa** conductor  
**RCM Wind Orchestra**

|   |                                 |     |
|---|---------------------------------|-----|
| <b>Kimberly Archer</b><br>(b 1973)                          | Fanfare Politeia                | 3'  |
| <b>Morten Lauridsen (arr H Robert Reynolds)</b><br>(b 1943) | O Magnum Mysterium              | 6'  |
| <b>Kevin Day</b><br>(b 1996)                                | Dancing Fire                    | 4'  |
| <b>Ravel (arr Jerry Brubaker)</b><br>(1875–1937)            | Pavane pour une infante défunte | 4'  |
| <b>Moncayo (arr L Osmon)</b><br>(1912–1958)                 | Huapango                        | 8'  |
| <b>Rimsky-Korsakov (arr Simon Rennard)</b><br>(1844–1908)   | Song of the Indian Guest        | 3'  |
| <b>Grainger</b><br>(1882–1961)                              | Shepherd's Hey                  | 3'  |
| <b>Arturo Márquez (arr Oliver Nickel)</b><br>(b 1950)       | Danzón no 2                     | 10' |

The Royal College of Music is delighted to welcome this evening's audience for the RCM Wind Orchestra performance of a dance and folk inspired programme. Mixed with American, French, Spanish and Mexican vibes, this spirited concert is directed by RCM professor of conducting Natalia Luis-Bassa.

Kimberly Archer's 'homage to the origins of our [American] democracy' opens the concert with pomp and ceremony. Those of you who tuned in to President Biden's inauguration will recognise this splendid work. In stark contrast Morten Lauridsen's reverent and popular contemporary choral work *O Magnum Mysterium* depicts the birth of the Jesus Christ.

Three very different dances follow from America, Spain and Mexico, starting with the energetic *Dancing Fire*, with its rhythmic percussion and groove evoking a group of friends dancing and singing around a bonfire. A hit in the drawing rooms and salons of Paris in 1899, Ravel's *Pavane* suggests a dance 'a little princess once might have danced at the Spanish court'. From Spain to Mexico, the arrangement of Moncayo's masterpiece *Huapango* incorporates the traditional Mexican dances *Siqui-Siri*, *Balajú*, and *El Gavilán*.

Rimsky-Korsakov's *Song of the Indian Guest* from his 1898 opera *Sadko* is based on the Bylina of Sadko, a character in Russian folk culture, whilst *Shepherd's Hey* is based on a traditional English melody discovered by Grainger in the folk-song collection of the musicologist Cecil Sharp. To conclude, the orchestra returns to Latin America for the fiery and passionate *Danzón* by one of Mexico's most prominent composers, Arturo Márquez.



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## **Natalia Luis-Bassa**

Natalia Luis-Bassa began her musical studies at the El Sistema in Venezuela. She read music at the University Institute of Musical Studies, and was the first person to obtain a degree in orchestral conducting in her native country. After some years Natalia completed her studies at the Royal College of Music in London, where she also held the RCM Junior Fellowship in Opera Conducting. Her relationship with the RCM continues as undergraduate professor of conducting. Natalia holds a master's degree from the University of Huddersfield and has been named Elgar Ambassador by the Elgar Society. She works regularly with the National Children's Orchestra, is Principal Conductor of the Wellington College Symphony Orchestra and works alongside violinist Nicola Benedetti in the national education project, The Benedetti Foundation.

## RCM Wind Orchestra

The RCM Wind Orchestra has performed regularly in College for a number of years, playing a diverse range of music. Recent performances include a concert with musicians from Orchestre du Conservatoire de Paris performing the works of Stravinsky. The orchestra has also released a Naxos recording of the works of John Philip Sousa. Conductors have included Philippe Bernold, Ryan Bancroft, and Jamie Phillips. Many concerts are also broadcast live and on demand to an international audience online. The RCM has a tradition of high-quality orchestral training, which has helped to launch many distinguished orchestral players. Connection with professional orchestras and ensembles is central to this success. The RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions before they graduate.

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**Flute**

*Beth Stone*  
Margot Pommellet  
Hollie Tibbots  
Rebecca Park  
Cara Houghton (pic)

**Oboe**

*Russell Coates*  
Ellie Leon  
Ella York (cor)

**Clarinet**

*Sophie Glenny*  
Rennie Sutherland  
Tin Chiu  
Sydney Minor  
Hannah Shimwell  
Michelle Hromin (E flat)  
Connor Hargreaves  
(alto & bass)  
Robbie Marrs  
(bass & contra)

**Bassoon**

*Francesco Di Matteo*  
Kennedy Plains

**Saxophone**

*Oliver Lee* (sop)  
Agnija Silicka (alto)  
Leopoldo Mugnai (alto)  
Lydia Cochrane (tenor)  
Maddie Wegg (tenor)  
Annabella Chenevix  
Trench (bari)

**Horn**

*Millie Lihoreau*  
Derry Sowinski  
Tom Findlay  
Amelia Lawson

**Trumpet**

*Katie Bannister*  
Joshua Cusworth  
Henry Morley  
Isaac Holt  
Stone Tung

**Trombone**

*Henry Newton*  
Max Pritchard  
Milly Deering  
David Anton (bass)

**Euphonium**

*Milly Deering*  
Pau Hernandez  
Santamaria

**Tuba**

*Nathan Mansell*  
Lucas Boylan

**Cello**

Laura Armstrong

**Timpani**

Murray Sedgwick

**Percussion**

*James Burton*  
Julie Scheuren  
Tobias Englebrektsson  
Stan Talman  
Juho Hwang  
Kian Hsu  
Milligan Coles-Power

**Harp**

Dian Yi

**Piano**

Laetitia Amodio

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

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**RCM Chamber Orchestra**

**R Schumann** Symphony no 3

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RCM AT ST MARY ABBOTS  
Friday 24 September, 1.05pm

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Friday 24 September, 1.05pm

|                                   |  |     |
|-----------------------------------|--|-----|
| <b>Rachmaninov</b><br>(1873–1943) | Piano Sonata no 2 op 36<br><i>i Allegro agitato</i><br><i>ii Non allegro—Lento</i><br><i>iii Allegro molto</i> | 19' |
|-----------------------------------|--|-----|

Sonya Pigot piano

|                              |   |     |
|------------------------------|---|-----|
| <b>Brahms</b><br>(1833–1897) | Violin Sonata no 1 in G major op 78 "Regensong" | 12' |
|------------------------------|---|-----|

Anya Blue Robins violin | Jack Gonzalez-Harding piano

|                              |  |     |
|------------------------------|--|-----|
| <b>Mozart</b><br>(1756–1791) | Six Variations on "Hélas, j'ai perdu mon amant" in G minor K360/374b | 10' |
|------------------------------|--|-----|

Pietro Genova Gaia violin | Josè Songel piano

|                              |   |    |
|------------------------------|---|----|
| <b>Franck</b><br>(1822–1890) | Sonata in A major<br><i>i Allegretto ben moderato</i> | 6' |
|------------------------------|---|----|

Pietro Genova Gaia violin | Josè Songel piano

|                                 |  |    |
|---------------------------------|--|----|
| <b>Hindemith</b><br>(1895–1963) | Violin Sonata in E flat major, Op. 11 No. 1<br><i>i Frisch</i> | 4' |
|---------------------------------|--|----|

Pietro Genova Gaia violin | Josè Songel piano

### **Sonya Pigot** piano

Sonya has performed in venues such as the Wigmore Hall, Steinway Hall, the Royal Albert Hall, St Mary's Perivale and in concert halls throughout Germany, France, Italy, Spain, Hong Kong, Romania and Australia. Sonya is studying towards a Masters of Performance at the Royal College of Music with Norma Fisher and is a Mike Rimmer Scholar. As well as having performed for members of the British Royal Family, Sonya has won many prizes in international music competitions across Australia and Europe; most notably the first prize in the Grand Prize Virtuoso International music competition, Gold Medal in the Berliner International Music competition, first prize in the Hephzibah Menuhin Memorial Award piano competition and first prize in the Tasmanian Symphony Orchestra Rising Star competition. Sonya has had concert engagements with orchestras since she was 15, most notably the Saint-Saens Piano Concerto no 2 with conductor Richard Gill AO. She has been a finalist in the 3mbs Young Performer's Award which was broadcast on 3mbsFM, Australia and a semi-finalist in the Pianale International music competition, Stockport International music competition and in the ROSL music competition. Sonya has participated in many International music festivals, such as the London Masterclasses, the AMALFI Coast Music Festival and the Virtuoso and Bel Canto music festival. She has worked with distinguished professors including Boris Berman, John Perry, Jerome Lowenthal, Dimitri Alexeev, Ewa Pablocka, Ian Jones, Pavel Gililov, Grigory Gruzman, Ashley Wass, Shan Deng and Gordon Fergus-Thompson. Alongside her piano performance, Sonya has recorded at the Abbey Road Studios as a violinist in the Royal College of Music Symphony Orchestra and has had concerto engagements with orchestras, recitals and competition success as a solo violinist.

### **Anya Blue Robins** violin

Guernsey-born violinist Anya Blue Robins was born in 2003, and began studying the violin at the age of 5 followed by piano at the age of 6. She successfully auditioned for the National Children's Orchestra of Great Britain in 2015, where she performed in Cheltenham concert hall. Anya auditioned for the Purcell school for young musicians in 2015, and was awarded a scholarship and joined in September the same year. In 2019, Anya was given the opportunity to visit Istanbul and the prince's islands, to play with the Turkish National Youth Philharmonic Orchestra. She has also enjoyed playing in many concert venues across the UK, including the Blackheath halls, Cadogan hall, the Royal Festival Hall, Watford colosseum and Burwash Hall, where she played Mozart violin concerto in G major, with the burwash chamber orchestra. Some of Anya's recent engagements have been playing alongside the acclaimed echo ensemble, playing in venues including St Giles, Cripplegate, The Barbican and St Gabriel's Pimlico and playing in the Hatfield House Chamber music festival. Anya Successfully auditioned for the Royal College of Music in 2021, and now studies violin with Gabrielle Lester, where she is thrilled to be able to continue her passion.

### **Jack Gonzalez** piano

'Brilliant young' (The Spectator) British conductor and harpsichordist, Jack Gonzalez – Harding, is forging an extraordinary career as a versatile musician who is as equally at home on the podium, as he is sat at the harpsichord, playing within the chamber or solo context.

Since September 2021, he has been Music Director of the London Baroque Orchestra, who recently launched their season with a performance of Bach's B Minor Mass at St John's Smith Square. This season's highlights include, Jack's debut at the Wigmore Hall and his London Mozart Players debut with whom he'll conduct a pre Mozart programme. Past seasons have seen him appear for the London Philharmonic Orchestra, and at venues such as the Southbank Centre and the Barbican. Born in Kent, Jack Gonzalez – Harding is a harpsichordist and an organist by training, and studied at the Royal Academy of Music as an exhibitioner. He turned to conducting whilst inspired by the work of Sir Simon Rattle, who later, upon their meeting, invited Jack to attend his London Symphony Orchestra rehearsals, for which he is most grateful.

### **Pietro Genova Gaia** violin

Pietro Genova Gaia is an Italian violinist studying at the Royal College of Music with professor Itzhak Rashkovsky attending a Master's in Performance. He has performed around Europe in various halls such as the Kammeraal at the UDK in Berlin, the Ost-West Musikfest in Austria or at the Lyon Conservatoire. He attended master classes and studied individually with leading violinists in the musical world such as Giulio Franzetti, Cristiano Rossi, George Moench, Bin Huang, Klaidi Sahatci, Jean Lenert, Francesca Dego, and Eugene Sarbu.

### **Jose Songel** piano

José Songel is a Spanish pianist with extensive musical training and activity. His artistic career has taken him to perform in different countries in Europe and Asia. Currently he is studying an Artist Diploma at the Guildhall School of Music and Drama in London. In the field of research, he also holds a Master's degree in Music Performance and Research from the Valencia International University Valencia (VIU), and during the academic year 2020/2021 he has been professor at the "Conservatorio Superior de Música Joaquín Rodrigo de Valencia" in the chair of Chamber Music.

The next Saint Mary Abbots concert will be on Friday 1 October featuring works by Valerie Coleman, Rodrigo, Shostakovich and Schubert.





ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 25 September 2021, 3pm  
Performance Hall

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**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



|      |  |    |
|------|--|----|
| 3.00 | <b>Zerui Liu piano</b> (pupil of Geoffrey Govier)        |    |
|      | Bach WTC Prelude & Fugue BWV 859                         | 5' |
|      | Beethoven Sonata no1 in F Minor op2 no1 <i>i Allegro</i> | 4' |

3.15

3.30

3.45

4.00

4.15 **Natalie Bhak violin** (pupil of Maciej Rakowski)  
*Bach Violin Sonata no3 in C major iii Largo* 3'  
*Paganini Caprice for Solo Violin op1 no13* 4'

4.30

4.45 **Riya Hamie cello** (pupil of Michal Kaznowski)  
*Chopin Cello Sonata in G minor op65 i Allegro moderato* 7'  
*Klengel Scherzo op6* 4'

5.00 **George Richardson-Jones violin** (pupil of Juliet Hughes-Rees)  
*Ysaye Sonata no 2 i Obsession* 3'  
*Bruch Scottish Fantasy op 46*  
*ii Introduction: Grave - Adagio Cantabile* 8'



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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*





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Thursday 30 September 2021, 6pm

Amaryllis Fleming Concert Hall

Mats Zetterqvist director/leader

Jan Harshagen horn

RCM Chamber Orchestra



Chamber  
Orchestra  
of Europe

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**Mats Zetterqvist** director/leader

**Jan Harshagen** horn

**Marie Lloyd** clarinet coach

**RCM Chamber Orchestra**

**R Schumann**      Symphony no 3 in E flat major op 97 Rhenish  
i *Lebhaft*  
ii *Scherzo: Sehr mäßig*  
iii *Nicht schnell*  
iv *Feierlich*  
v *Lebhaft*

This evening the RCM Chamber Orchestra is joined by celebrated Chamber Orchestra of Europe musicians in a performance of Schumann's Third Symphony.

In 1850 the composer and his wife, Clara, moved to Düsseldorf after he accepted a position as municipal music director. There he was inspired by the city's outgoing people, and captivated by its setting on the banks of the Rhine River. The whole symphony was sketched and orchestrated in about five weeks. Its structure of five movements was a deviation from the traditional four-movement symphony and unusual for the time.

The characteristic Rhenish nature and traditions permeate throughout, beginning with a lively first movement. The *Scherzo* suggests the flowing waters of the river and was originally titled *Morning on the Rhine* by Schumann. A slow intermezzo precedes the chorale-like fourth movement which includes additional trombones and depicts the magnificent Cologne Cathedral before the music returns to a more cheerful and energetic finale.



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## Chamber Orchestra of Europe

The Chamber Orchestra of Europe (COE) was founded in 1981 by a group of young musicians who became acquainted as part of the European Community Youth Orchestra (now EUYO). There are now about 60 members of the COE, who pursue parallel careers as principals or section leaders of nationally-based orchestras, as eminent chamber musicians, and as tutors of music.

From the start, the COE's identity was shaped by its partnerships with leading conductors and soloists. Claudio Abbado led the COE in staged works such as Rossini's *Il viaggio a Reims* and *Il barbiere di Siviglia*, and Mozart's *Le nozze di Figaro* and *Don Giovanni* and conducted numerous concerts featuring works by Schubert and Brahms. Nikolaus Harnoncourt also had a major influence on the COE through his performances and recordings of all of the Beethoven symphonies. Currently the orchestra works closely with Sir András Schiff and Yannick Nézet-Séguin, who are both Honorary Members alongside Bernard Haitink and Nikolaus and Alice Harnoncourt.

The COE has strong links with many of the major festivals and concert halls in Europe including the Cologne Philharmonie, the Philharmonie Luxembourg, Paris Philharmonie, the Concertgebouw in Amsterdam and the Alte Oper in Frankfurt. In partnership with the Kronberg Academy, the COE becomes the first-ever Orchestra-in-residence at the Casals Forum in Kronberg from 2022. The COE will also be Orchestra-in-Residence at the Esterhazy Palace in Eisenstadt from 2022.

With more than 250 works in its discography, the COE's CDs have won numerous international prizes, including two Grammys and three Gramophone Record of the Year awards. Its most recent release is an archive recording of Schubert's symphonies, performed at the Styriarte Festival in Graz in 1988 with Nikolaus Harnoncourt, released by ICA Classics. The CD box-set has been enthusiastically received by the critics internationally and the orchestra is planning to release a second set of archive recordings with Nikolaus Harnoncourt this Autumn.

In 2009, the COE Academy was created to give a select group of exceptional students the chance to study with the principal players of COE and, importantly, to give the students the opportunity to travel 'on tour' with the orchestra.

The COE is a private orchestra which receives invaluable financial support from the Gatsby Charitable Foundation and a further number of Friends including Dasha Shenkman, Sir Siegmund Warburg's Voluntary Settlement, the Rupert Hughes Will Trust, the Underwood Trust, the 35th Anniversary Friends and American Friends.

## **Mats Zetterqvist**

Mats Zetterqvist was principal second violin of the COE from 2009 to 2017 and has remained an associate member. Since he joined the COE, Mats has been involved in chamber concerts and particularly enjoys taking part in educational and outreach projects for children and students as well as audiences unused to listening to classical music. He graduated with a Soloists Diploma at the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Rozhdestvensky, Myung-Whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include solo works by J S Bach and Bartók. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. He was a member of Trio Mats, a piano trio with international reputation, alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor in recent years with various chamber and symphony orchestras. He is a professor of chamber music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.

## **Jan Harshagen**

Jan started studying the horn at the age of eleven with the principal horn of the Frysk Orkest. His first appearances as a soloist date back to his time with this orchestra, with whom he performed concertos by Mozart, Telemann, Flosmann and Strauss. During his time at Leeuwarden's grammar school, Jan became a member of the regional and national youth orchestras. In 1980 he entered the Amsterdam Conservatoire to study with Vicente Zarzo. In his second year, he joined the Amsterdam Philharmonic Orchestra and became one of the principal horns of the European Community Youth Orchestra (ECYO). With the ECYO, he performed with world-renowned conductors including Sir Georg Solti, Daniel Barenboim, Claudio Abbado and James Judd. When the COE was formed in 1981 Jan was invited to join but had to decline because of his position in the Amsterdam Philharmonic. He eventually left that position in 1989 in order to have more availability for the COE with whom he had been performing as a guest since 1983. In parallel to his work with the COE, Jan performs with several Dutch orchestras, including the Royal Concertgebouw Orchestra. As a member of Asko Schönberg, he takes part in contemporary music projects. He has performed as a soloist with a number of orchestras, such as the Noord Nederlands Orkest, the Nederlands Ballet Orkest, the Promenade Orkest, the Amsterdam Sinfonietta and the Solisti Veneti. He is also a keen chamber musician.



## Marie Lloyd

Marie Lloyd has been a member of the COE since 2001. With the COE, she has worked with Bernard Haitink, Nikolaus Harnoncourt, Sir András Schiff, Mitsuko Uchida and Yannick Nézet-Séguin. As a member of the Wind Soloists she took part in the centenary celebration concert at Wigmore Hall. Marie studied clarinet at Trinity College of Music with Keith Puddy and at the Royal College of Music with Colin Bradbury and Richard Hosford. Marie has played with the vast majority of the orchestras of Britain including, as guest principal, the London Symphony Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Orchestra of the Royal Opera House, Covent Garden, City of Birmingham Symphony Orchestra, and Manchester Camerata. Marie has a keen interest in chamber music, performing with The Nash Ensemble (including the world premiere of *Van Gogh Blue* by Julian Anderson), London Sinfonietta and Gaudier Ensemble. She has recently recorded a CD with the Continuum Ensemble which includes *Netsuke* by Ken Hesketh and has taken *The Sins* by Sally Beamish to the Cheltenham Festival with Red Note Ensemble. She has recorded a selection of grades six and seven repertoire for the ABRSM and can be heard on film and TV programmes such as *The Woman in Gold* and *Harry Potter and the Half Blood Prince*. Marie teaches at the Junior Department of the Royal Academy of Music and Wells Cathedral School.

## RCM Chamber Orchestra

The Royal College of Music orchestras play with conductors and musicians of the highest international stature, performing regularly at their home in South Kensington and in prestigious venues across London and beyond. Their concerts are also broadcast live and on demand to an international audience online. The RCM enjoys close relationships with some of the world's most celebrated conductors, and recent and forthcoming visitors include Rafael Payare, Vasily Petrenko, Joana Carneiro, Martyn Brabbins, Sir Antonio Pappano, Jonathon Heyward and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Violin I**

*Mats Zetterqvist*  
Elif Cansever  
Pietro Genova Gaia  
June Lee  
Ana Molnar-Popa  
Leora Cohen  
Olivia Ziani  
Annie Pham  
Mila Ferramosca  
Daniela Guillen Garcia  
Tiago Soares Silva

**Violin II**

*Birgit Born*  
Risa Sekine  
Lily Kettle  
Xinyue Wang  
Amy Huang  
Can Cui  
Natasha Humphries  
Katie Mazur  
Kiok Son  
Thibaut Pesnel

**Viola**

*Toby Warr*  
Helena Bartlett  
Elise Pettersen-Watten  
Yang Yu  
Yifan Wang  
Atlee Daniel

**Cello**

*Anna Crawford*  
Bertille Mas  
Eleonore Bernhardt  
Iza Stefanska  
Angela Monge Alvarez  
Jaeyoung Choi

**Double Bass**

*Phoebe Clarke*  
Danny Cleave  
Ketan Curtis  
Alexander Heather

**Flute**

*Christopher Michie*  
Nika Pinter

**Oboe**

*Layla Baratto*  
Jessica Vinson

**Clarinet**

*Meline Le Calvez*  
Rennie Sutherland

**Bassoon**

*Alison Wormell*  
Francis Bushell

**Horn**

*Zach Hayward*  
Emma Edwards  
Jan Harshagen  
Beatriz Vila

**Trumpet**

*Ed Sykes*  
John Kerr

**Trombone**

*James Parkinson*  
Pau Hernandez  
Santamaria  
Angus Butt (bass)

**Timpani**

Aaron Townsend

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coach:

Mats Zetterqvist (strings)  
Marie Lloyd (clarinets)  
Simon Channing  
(woodwind)  
Jan Harshagen (bass)

## ORCHESTRAL MASTERWORKS

Thursday 7 October 2021, 6pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**Gemma Riley** trombone

**John Paul Jennings** conductor\*

**Ondrej Soukup** conductor\*\*

**RCM Philharmonic**

**Wagner** Siegfried's Rhine Journey from *Götterdämmerung*

**Wagner** Overture from *Die Meistersinger*

**Wagner** Ride of the Valkyries from *Die Walküre*

**Augusta Holmès** *La nuit et l'amour*\*

**Grøndahl** Trombone Concerto\*\*

In this autumn concert, the RCM Philharmonic performs exciting excerpts from Wagner's popular *Ring Cycle*, following titular character Siegfried on an eventful journey down the Rhine River.

The Philharmonic continues to explore Wagner's extensive oeuvre with two more musical moments from the composer's operas, including the jaunty *Meistersinger* overture and a powerful scene from *Die Walküre*.

£8, £5 Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



RCM at St. Mary Abbots

Friday 01 October, 1:05 PM

## RCM at St. Mary Abbots

Friday 01 October, 1:05 PM

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

|             |                   |     |
|-------------|-------------------|-----|
| Liszt       | Vallée d'Obermann | 15' |
| (1811–1886) |                   |     |

Cristiana Achim piano

|             |                         |    |
|-------------|-------------------------|----|
| Ginastera   | Danzas Argentinas, op 2 | 7' |
| (1916–1983) |                         |    |

Cristiana Achim piano

|              |                                   |     |
|--------------|-----------------------------------|-----|
| Shostakovich | Piano Trio No. 1 in C minor, op 8 | 13' |
| (1906–1975)  |                                   |     |

Aleksandra Bednarczyk violin

Adam Mazurek cello

Hannah-Elizabeth Teoh piano

|             |                                  |     |
|-------------|----------------------------------|-----|
| Schubert    | Notturmo in E-flat major, op 148 | 10' |
| (1797–1828) |                                  |     |

Aleksandra Bednarczyk violin

Adam Mazurek cello

Hannah-Elizabeth Teoh piano

## **Cristiana Achim**

Born and raised in Bucharest, pianist Cristiana Achim studies at the Royal College of Music (BMus 4) in London under the tutelage of Nigel Clayton.

A winner of numerous international music competitions, Cristiana has most recently been awarded the Special Prize 'Debut in Transylvania' at the 'Youth of Music 2021 International Competition' (Romania) with a Recital Award. She is generously supported by the Talent Unlimited project.

Cristiana has performed in prestigious UK venues like Queen Elizabeth Hall, St James's Picadilly, Drapers Hall or St Paul's Church (Bedford). As a resident artist with the Romanian Royal House, she is often invited to play with the Royal Camerata Orchestra and to give piano recitals at the Romanian Atheneum in Bucharest.

Cristiana has developed a keen interest in jazz and folk music and is well-versed in the art of improvisation. In 2019, she released three of her singles, which are based on Romanian folk tunes: 'Little Cloud Passing by', 'Cristina', 'S.H.E'.

## **Aleksandra Bednarczyk**

Polish violinist Aleksandra Bednarczyk graduated from the Royal College of Music in London in 2021, where she studied with Alexander Gilman and Mark Messenger. She has performed extensively in Asia and Europe in venues including the Shanghai Concert Hall, Cracow Philharmonic, NFM in Wrocław, Lutosławski Concert Hall in Warsaw, the Palace of Nations in Geneva, Warsaw Philharmonic and Książ Castle. She is a member of an award-winning string orchestra LGT Young Soloists. During her studies, she was a recipient of the prestigious Frederick Johnston Scholarship. She was also awarded the "Sapere Auso" Foundation and the "Zwierciadło" Foundation scholarships and is a recipient of a fellowship from the Centre for the Thought of John Paul II and the City of Warsaw.

## **Adam Mazurek**

Adam Mazurek was born in 1994 to a family of musicians in Poznan. Aged six he began to study the cello with his father and six years later he won his first international competition. Aged fifteen he made his solo debut with the Polish Radio Chamber Orchestra Amadeus. His last achievement was at the 10th Dezyderiusz Danczowski's National Cello Competition where he won the Grand Prix prize. Adam took part in numerous festivals both as a soloist and chamber musician and performed in many famous polish concert halls - among others: Poznan Philharmonic, Zielona Gora Philharmonic, NOSPR chamber hall, The Royal Caste in Warsaw, President Palace of Poland in the presence of President of Poland Andrzej Duda. Adam graduated with honours from the Fryderyk Chopin University of Music in Warsaw in 2018, where he studied under the guidance of Tomasz Strahl. During his studies in Warsaw he was a leader of the cello section of Chopin University Chamber Orchestra and a member of Polish Soloists Chamber Orchestra. Adam is currently studying at the Royal College of Music under guidance of Alexander Chaushian.

## **Hannah-Elizabeth Teoh**

New Zealand born pianist Hannah-Elizabeth Teoh studied on a scholarship at the Royal Academy of Music in London, before continuing her studies at the Ecole Normale de Musique de Paris. As a soloist, she has recorded with the New Zealand Symphony Orchestra and performed extensively in New Zealand, the UK, and Europe. Inspired by extra-musical disciplines, she has recently completed a masters in philosophy at Birkbeck, University of London. She is now studying collaborative piano at the Royal College of Music.



## RCM at St Mary Abbots

RCM at St. Mary Abbots

Friday 08 October 2021, 1:05pm

St. Mary Abbots Church

Repertoire to include:

Godowsky - Java Suite

Chopin - Piano Sonata No. 3 in B minor, Op. 58

Schubert - Sonata for Arpeggione and Piano in A minor, D. 821

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ROYAL  
COLLEGE  
OF MUSIC  
*London*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 2 October 2021, 3pm  
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- |      |   |          |
|------|---|----------|
| 3.00 | <b>Ka Men Yau</b> <i>piano</i> (pupil of Natasa Lipovsek)<br>Monti Czardas (5')   | 5'       |
| 3.15 | <b>Celestine Korschelt</b> <i>violin</i> (pupil of Hilary Sturt)<br>Beethoven Sonata no5 op25 Spring i Allegro  | 7.5'     |
| 3.30 | <b>Michelle Wang</b> <i>violin</i> (pupil of Hilary Sturt)<br>Prokofiev Sonata for Solo Violin op115 in D i Moderato                                    | 5.5'     |
| 3.45 | <b>Aiden Bhak</b> <i>violin</i> (pupil of Juliet Hughes-Rees)<br>Tchaikovsky Mélodie in E-flat major op42<br>Sarasate Spanish Dances no1 Malaguena op21 | 4'<br>4' |
| 4.00 | <b>Anabel Hannay</b> <i>violin</i> (pupil of Simon Smith)<br>Mozart Concerto in D major K218 i Allegro - no cadenza                                     | 8'       |

4.15

4.30

4.45 **Gabriella Bavetta** *violin* (pupil of An Schnarch)

Stravinsky Danse Russe from Petrushka

3'

Gliere, Romance for Violin in D Major op3

4.5'

5.00 **Rhys Evans** *violin* (pupil of Maciej Rakowski)

Lutoslawski Subito

6'



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS

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**Miranda Francis** *Head of Junior Programmes*

**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*    **Connor Stanford** *Administrative Coordinator*

**John Mitchell** *Performance Manager*





**ROYAL  
COLLEGE  
OF MUSIC**

*London*

**Junior Department  
Prizewinners' Concert**

Saturday 2 October 2021, 5.30pm  
Performance Hall

Welcome to this evening's concert at the Royal College of Music, which celebrates the winners of our 2020 Duos Prizes. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

**Imaan Kashim violin, Jamaal Kashim harp**

|                 |                                 |     |
|-----------------|---------------------------------|-----|
| Ravel           | Pavane Pour Une Infante Défunte | 6'  |
| Kreutzer/Bochsa | Nocturne no5 in A minor op59    | 12' |

**Megan Clarke cello, Jacky Zhang piano**

|        |  |      |
|--------|--|------|
| Chopin | Introduction and Polonaise Brillante op3 | 9.5' |
|--------|--|------|

**Natalie Bhak violin, Calvin Leung piano**

|       |   |     |
|-------|---|-----|
| Lekeu | Violin Sonata in G major<br><i>i Tres modere iii Tres anime</i> | 20' |
|-------|---|-----|

**Riya Hamie cello, Berniya Hamie piano**

|        |  |     |
|--------|--|-----|
| Chopin | Sonata in G minor op65 <i>i Allegro Moderato</i> | 10' |
|--------|--|-----|





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**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*   **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*

# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 04 October, 1:05 PM

## EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 04 October, 1:05 PM

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|             |   |     |
|-------------|---|-----|
| Schubert    | Sonata for Arpeggione and Piano in A minor, | 10' |
| (1797–1828) | D. 821                                      |     |

Susie Choi viola

|             |                                  |     |
|-------------|----------------------------------|-----|
| Franck      | Prélude, Choral et Fugue, FWV 21 | 20' |
| (1822–1890) |                                  |     |

Nataly Ganina piano

|             |   |     |
|-------------|---|-----|
| Mozart      | Piano Sonata No. 10 in C major, K. 330        | 19' |
| (1756–1791) | <i>i. Allegro moderato</i> <i>ii. Andante</i> |     |
|             | <i>cantabile</i>                              |     |
|             | <i>iii. Allegretto</i>                        |     |

Yinzi Cao piano

## **Susie Choi**

South Korean violist and violinist, Susie Choi graduated from Yewon Arts School in 2015, Seoul Arts High School in 2018 and currently studies with Yuri Zhislin at the Royal College of Music London. She started her music life since when she was 4, as a violinist. She has been awarded prizes in various competitions including: The 39th Kyunggi Concours String/Violin 1st prize, The 37th Music Education News Concours 2nd prize (2008), Seoul Art Music Competition 1st prize (2011), The 3rd Seoul Orchestra Competition 1st prize (2011), SeoKyung Music/Musical/Jazz Concours 1st prize (2011).

## **Leah Park**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Phasellus sagittis tincidunt ornare. Proin a dui hendrerit, posuere elit nec, feugiat elit. Praesent mollis, neque vel aliquet efficitur, tellus dui commodo sapien, quis viverra nibh dolor non purus. Suspendisse ornare tincidunt ligula non venenatis. Cras dapibus erat sit amet tellus ultricies, sit amet pretium quam bibendum. Donec porttitor, ex nec cursus sagittis, lorem lorem condimentum orci, in tincidunt sapien eros nec justo. Praesent feugiat ipsum dolor, ac sagittis nulla fringilla at.

## **Yinzi Cao**

Yinzi Cao is currently studying toward a Masters Degree in Piano Performance at the Royal College of Music with Prof. Leon McCawley. She is the winner of many national and international awards, including the Italian International Piano Talents Competition, Paris Grand Prize Virtuoso, San Francisco International Innovative Music Competition, VIII Stockholm International Music Competition, Greece Muse 2021 International Music Competition and Gustav Mahler Prize Piano Competition. She won the First Prize at the New York Golden Classical Music Awards International Competition and was invited to perform at the Weill Recital Hall of the Carnegie Hall in 2018. During her study, she has taken part in piano masterclasses and received guidance from many musical talents including Yoheved Kaplinsky, Boris Berman, Jan Jiracek Von Arnim, Katarzyna Popowa-Zydron, Pascal Nemirovsky, William Grant Naboré, Christopher Elton, Antonio Pompa-Baldi and Matti Raekallio.

# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum  
Monday 18 October 2021, 1:05pm  
Austrian Cultural Forum

Repertoire to include:

L Boulanger - Nocturne for Violin and Piano

Delius - Romance

Franck - Prélude, Choral et Fugue, FWW 21

Schubert - Piano Sonata in A major D. 664

[www.acflongon.org/events](http://www.acflongon.org/events)

ROYAL COLLEGE OF MUSIC  
OPERA STUDIO



# HANDEL RODELINDA

**MICHAEL ROSEWELL** CONDUCTOR

**JO DAVIES** DIRECTOR

**JOANNA PARKER** DESIGNER

**COLIN GRENFELL** LIGHTING DESIGNER

AN RCM ONLINE EVENT

**Monday 4 October 2021, 7pm**

**Wednesday 6 October 2021, 7pm**

|                              | Monday 4 October                  | Wednesday 6 October               |
|------------------------------|-----------------------------------|-----------------------------------|
| <b>Rodelinda</b>             | Jessica Cale                      | Clara Barbier                     |
| <b>Bertarido<br/>(Cover)</b> | Hugh Cutting<br>Tom Scott-Cowell  | Hugh Cutting<br>Tom Scott-Cowell  |
| <b>Flavio<br/>(Cover)</b>    | Denira Coleman<br>Melody Leung    | Denira Coleman<br>Melody Leung    |
| <b>Grimoaldo<br/>(Cover)</b> | Michael Bell<br>Ted Black         | Michael Bell<br>Ted Black         |
| <b>Eduige</b>                | Maria Hegele                      | Emma Roberts                      |
| <b>Unulfo<br/>(Cover)</b>    | Tom Lilburn<br>Esme Bronwen-Smith | Tom Lilburn<br>Esme Bronwen-Smith |
| <b>Garibaldo</b>             | Edward Jowle                      | Mikhail Biryukov                  |

This production is made possible with the assistance of the Basil Coleman bequest.

This production was filmed on 5 and 9 July 2021. The cast and production team adhered to all social distancing measures, with the exception of Hugh Cutting and Tom Lilburn, who belong to the same household.

# SYNOPSIS

## Act 1

Rodelinda is mourning her husband Bertarido, who she believes to be dead. Grimoaldo, who has usurped Bertarido, enters and proposes marriage to Rodelinda. She scorns him and he turns to Garibaldo for advice. Garibaldo tells him to break off his betrothment to Eduige, Bertarido's sister, and convince Rodelinda to accept the proposal. Garibaldo's true motives are exposed when he reveals that he plans to wed Eduige himself in a bid for power.

Bertarido enters unseen with his advisor, Unulfo. He wants to tell his wife that he is still alive, but Unulfo convinces him to stay in hiding a little longer. Garibaldo threatens to kill Rodelinda's son, Flavio, unless she agrees to marry Grimoaldo. She agrees, but warns him that when she is married, he will be executed. Bertarido is angered at Rodelinda's perceived infidelity.

## Act 2

Garibaldo persuades a reluctant Eduige to take his hand in marriage. She agrees, but swears to take revenge on Grimoaldo for discarding her. Meanwhile, Rodelinda sets out conditions for her acceptance of Grimoaldo: he must kill Flavio in front of her with his bare hands, ruining his reputation. Garibaldo and Unulfo argue over whether he should accept these terms.

Bertarido is reunited with his sister, Eduige. Unulfo joins and explains to Bertarido that Rodelinda's acceptance of Grimoaldo is not genuine, and that she is faithful after all. They decide that he should now reveal to Rodelinda that he is alive and the couple are joyously reunited. Grimoaldo,

finding them in her bedroom, does not recognise Bertarido and thinks that Rodelinda has taken a lover. He confronts her, but Bertarido reveals his identity to save Rodelinda's honour. She claims that he is lying, knowing Grimoaldo may kill him if he knows the truth. Bertarido is arrested nonetheless, and the couple share a sorrowful goodbye.

## Act 3

Bertarido is in prison, and Eduige and Unulfo fear for his life. They plan to rescue him. Meanwhile, Garibaldo advises Grimoaldo to execute their prisoner, whose identity is still unclear to them. Grimoaldo is overwhelmed by repentance and cannot bring himself to do it.

In the dungeon, Bertarido is fretting, but rejoices when Eduige secretly delivers a knife to help him escape. He hears someone coming and accidentally wounds Unulfo, who was on his way to rescue him. He begs his forgiveness and uses his scarf to stem the bleeding, but Unulfo hurries him out of the dungeon and into a hiding place. After they escape, Rodelinda and Eduige enter the dungeon, finding the bloodied scarf. Rodelinda presumes her husband has been killed. She weeps and longs for death herself.

Overcome with remorse for his wrongdoings, Grimoaldo seeks solace in sleep. Garibaldo seizes the opportunity to try and kill him. Bertarido emerges from hiding just in time to save Grimoaldo and kill Garibaldo. Thankful for his life, Grimoaldo returns the throne to Bertarido.



# PRODUCTION

## **For the Royal College of Music Opera Studio**

### **Director of Opera**

Michael Rosewell

### **Head of Vocal and Opera**

Nick Sears

### **Deputy Head of Vocal and Opera**

Audrey Hyland

### **Visiting Professor of Opera**

Dame Kiri Te Kanawa

### **Manager of Vocal and Opera**

Ann Somerville

### **Opera Assistant**

Isabella Young

### **Vocal Faculty Assistant**

Olivia Grant

## **For the production**

### **Conductor**

Michael Rosewell

### **Director**

Jo Davies

### **Designer**

Joanna Parker

### **Lighting Designer**

Colin Grenfell

---

### **Production Manager**

Paul Tucker

### **Costume Supervisor**

Jools Osborne

### **Assistant Director**

Thomas Henderson

### **Deputy Costume Supervisor**

Laura Pearse

---

### **Stage Manager**

Sabrina Buck

### **Deputy Stage Manager**

Ela Schmid

### **Assistant Stage Manager**

Eliza Caplitz

### **Production Electrician**

Ralph Stokeld

### **Lighting Programmer and Operator**

Rachel Astall

### **Head of Stage**

Matthew Gorman

### **Set Construction and Painting**

Basement 94 Ltd

### **Props**

Britten Theatre Workshop

### **Video Programmer**

Thomas Wasley

---

### **Head of Digital and Production**

Richard Bland

### **Cameras**

Will Gray

Mack Kniese

### **Onstage Camera**

Danny Holland

### **Sound**

Stephen Harrington

Anna Heath

### **Post Production**

Martin Phillips

### **Scorereader**

Jessica Edom-Carey

Josh Whittaker

---

### **Design Assistant**

Rebecca Van Beeck

### **Costume Assistants**

Evelien Coleman

Philip Engleheart

Christine Hayward

---

### **Répétiteurs**

Dylan Perez

David Smith

Alice Turner

### **Italian Language Coach**

Maria Cleva

### **Music Coaches**

Nick Cleobury

Caroline Dowdle

Joyce Fieldsend

Martin Fitzpatrick

Lionel Friend

David Gowland

Richard Hetherington

Michael Lloyd

Natalie Murray

Michael Pollock

Peter Selwyn

Stuart Wild

---

## **Royal College of Music Opera Orchestra**

### **Violin I**

Solomon Markman  
Natascha Pichler  
Esther Branco  
Maria Mamara

### **Violin II**

Natasha Sutanto  
Guillermo Ocampos  
Greta Bommarito

### **Viola**

Elena Accogli  
Paul Fitzgibbon

### **Cello**

Javi Gonzalez  
Nick Drey

### **Double Bass**

Evangeline Tang

### **Flute**

Beth Stone  
Ida Li  
Ellen Buller

### **Oboe**

Sadie Kerslake  
Russell Coates

### **Bassoon**

Aidan Campbell

### **Theorbo**

Danny Murphy

### **Arch Lute**

Ettore Marchi

### **Harpsichord**

Tom Dewey

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## **For the Royal College of Music**

### **Performance, Programming and Faculties Manager**

Flo Ambrose

### **Orchestra Manager**

Christina Hancock

### **Concert and Venue Manager**

Holly Thew

### **Orchestra Co-ordinator**

Daniella Rossi

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### **Rodelinda Arrangement and Translation**

Peter Jones

# CREATIVE TEAM



**Michael Rosewell**  
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and

the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and ENO. Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscherundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. He recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition. As harpsichordist he has performed with Nicklaus Harnoncourt and Jean-Claude Magloire and, as Associate Conductor for the London Handel Orchestra, introduced many rarely performed Handel operas to the London stage.



**Jo Davies**  
Director

As director and associate director, Jo has worked for the Royal Opera House, English National

Opera, Royal Shakespeare Company, National Theatre, Bristol Old Vic, Donmar Warehouse and West Yorkshire Playhouse, in the West End and on Broadway. Recent productions include: *Le nozze di Figaro*, *Ruddigore* (Opera North); *Gypsy*, *Twelfth Night* (Royal Exchange Theatre, Manchester); *Carmen* (Welsh National Opera); *Oklahoma*, *Don Carlo* (Grange Park Opera); *Kiss Me Kate* (Opera North/Welsh National Opera); *The Fantastic Follies of Mrs Rich*, *The Roaring Girl* (RSC); *Carousel* (Opera North/Barbican/Théâtre du Châtelet, Paris); *Silly Kings* (National Theatre Wales); *The Two Widows* (Angers Nantes Opera); *The Country* (Salisbury Playhouse); *Aida* (ENO, Houston Grand Opera, San Francisco Opera); *Le nozze di Figaro* (Classical Opera Company); *La fanciulla del West* (Opera Holland Park). For RCM: *La vie parisienne*, *The Cunning Little Vixen*, *The Rape of Lucretia*, *A Night at the Chinese Opera*.



**Joanna Parker**  
Designer

Joanna Parker is an international designer and video artist. Current designs and video include

*Walls and Windows* and *I girl* for the Abbey Theatre Dublin; *Zoe's Perculiar Journey through Time* for Theatre Rites and the Burg Theater, Vienna; *Pay the Piper* for Glyndebourne Festival Opera. Recent design and future design and video include Opera North, Glyndebourne, Malmo State Opera, Montpellier, Angers-Nantes Opéra, the Royal Opera House, Aldeburgh Festival, English Touring Opera and Scottish Opera. Theatre and dance designs include The Abbey Theatre Dublin, The Young Vic, Complicite, Clean Break Theatre Company and Shobana Jeyasingh Dance Company.

[www.joannaparker.org](http://www.joannaparker.org)



**Colin Grenfell**  
Lighting Designer

Opera credits include *Pelléas et Mélisande* (Los Angeles Philharmonic); *La bohème* (ETO); *Pirates*

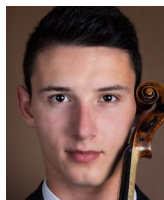
*of Penzance* (Scottish Opera); *The Queen of Spades*, *Così fan tutte*, *Norma*, *Adriana Lecouvreur*, *L'elisir d'amore*, *Andrea Chénier* and *Eugene Onegin* (Opera Holland Park). Theatre credits include *The King of Hell's Palace* (Hampstead Theatre); *Gypsy*, *Macbeth*, *The Cherry Orchard*, *Kes* (Royal Exchange Theatre, Manchester); *Tao of Glass* (Manchester International Festival); *Still No Idea* (Improbable); *A Christmas Carol* (Everyman Liverpool, Spymokey); *Tamburlaine* (RSC); *The Mentor* (Theatre Royal Bath & Vaudeville Theatre); *Lost Without Words*, *Lifegame*, *Theatre of Blood* (Improbable/Royal National Theatre); *Black Watch*, *365*, *Men Should Weep*, *The Bacchae*, *Granite* (National Theatre of Scotland); *The Village Social* (National Theatre of Wales); *Beauty and the Beast* (MCA, Chicago, Abrons New York, Adelaide Festival); *The Caretaker* (Liverpool Everyman, Trafalgar Studios, BAM); *A Midsummer Night's Dream*, *Half Life*, *The Mother*, *Forever Yours*, *Marie-Lou*, *Wild Goose Dreams*, *Christmas Eve* (Theatre Royal Bath); *70 Hill Lane*, *Coma*, *The Paper Man*, *Spirit* (Improbable). He has won awards for *Cat on a Hot Tin Roof* (Theatr Clwyd, Best Lighting Award at the 2017 Wales Theatre Awards); *The Elephant Man* (Best Design CATS award); and *The Hanging Man* (Best Design TMA awards).



**Thomas Henderson**  
**Assistant Director**

Thomas studied Opera Directing and Italian in Florence. Originally from Edinburgh, he has spent

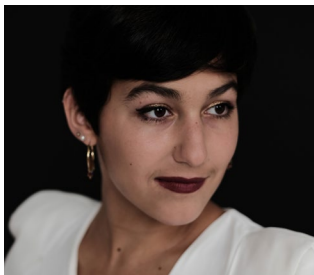
many years directing opera and musical theatre for the Edinburgh Festival Fringe and beyond with Charades Theatre Company, Magnetic Opera and Edinburgh Studio Opera. Recently, he has worked as an assistant director with Opera North, Buxton International Festival and the National Opera Studio.



**Solomon Markman**  
**Orchestra Leader**

Israeli violinist Solomon Markman made his concerto debut with the Jerusalem Radio Symphony

Orchestra at the age of 11. He has performed across Israel with numerous orchestras such as the Haifa Symphony Orchestra and the Tel-Aviv Soloists Ensemble. As a chamber musician, he was involved in educational programmes at the Jerusalem Music Centre, Keshet Eilon Music Centre and more recently the Musica Mundi course in Belgium. He has participated in masterclasses with renowned artists such as Ivry Gitlis, Maxim Vengerov, Alina Ibragimova and Ilya Kaler, to name a few. Solomon is a fourth-year undergraduate student at the RCM studying with Leonid Kerbel, and generously supported by the Charles Ravel scholarship.



**Clara Barbier**  
**Rodelinda**

French soprano Clara Barbier Serrano is studying at the RCM Opera Studio with Alison Wells. She is the first recipient of the Andrea Bocelli Foundation Community Jameel Scholarship. During her Bachelor's degree at the Hochschule für Musik Leipzig, Clara sang recitals around Germany and the Netherlands. Her operatic roles include First Knabe (*Die Zauberflöte*) and The Dew Fairy (*Hansel and Gretel*) with Leipzig Opera, Papageno with Verbier Festival Academy, and the Queen of the Night at the RCM (postponed to autumn 2021). Clara has shared the stage with Andrea Bocelli on several occasions. Clara has premiered a number of contemporary works, and is part of the interdisciplinary artists company Juliette Rahon & Co.



**Michael Bell**  
**Grimoaldo**

Northern Irish Tenor Michael Bell is currently studying with Russell Smythe at the Royal College of Music as an Irene Hanson scholar. He has given recitals at the Lewes Festival of Song and the London Song Festival, and has appeared as the Evangelist in Bach's St John Passion and Christmas Oratorio. He looks forward to evangelising his first St Matthew in 2022. Upcoming operatic highlights include Grimoaldo at the RCM, Harry in Puccini's *La fanciulla del West* at the Verbier Festival under Gergiev, and Nemorino in Donizetti's *L'elisir d'amore* for Duchy Opera. He looks forward to his first Tamino at the RCM in Autumn 2021.



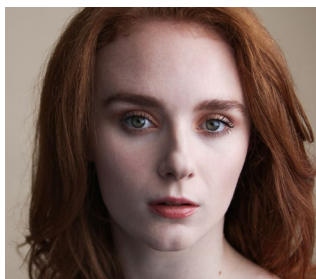
**Ted Black**  
**Grimoaldo (cover)**

Born and raised in London, tenor Ted Black's roles include Ferrando (*Così fan tutte*) and Don Ottavio (*Don Giovanni*) at Opera Wroclaw, where he recently made his international debut, as well as Gonzalve (*L'heure espagnole*) at the RCM. He won first place in the 2019 Lies Askonas Competition, and was a finalist in the 2020 Kathleen Ferrier Awards. Future plans include the Samling Artist Programme, the Royal Overseas League Competition semi-final, *On Wenlock Edge* as a staged monodrama at Waterperry Opera Festival, and a return to Wroclaw in 2022 to reprise both Don Ottavio and Ferrando.



**Mikhail Biryukov**  
**Garibaldo**

Russian bass-baritone Mikhail Biryukov graduated from the Galina Vishnevskaya Opera Centre in Moscow. Mikhail made his concert debut in 2016 at the Moscow International House of Music with the London Handel Orchestra. He has since performed with various orchestras and has worked with renowned conductors such as Vladimir Spivakov, Luciano Acocello and Alessandro d'Agostini. Mikhail is a laureate of Russian and International music competitions. Since 2020, he has been studying at the Royal College of Music, London, for the Artist Diploma in Opera. In November 2020, Mikhail took an active part in a masterclass with the world-famous British baritone Sir Thomas Allen.



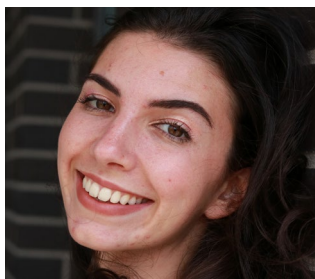
**Esme Bronwen-Smith**  
**Unulfo (cover)**

British mezzo-soprano Esme Bronwen-Smith will graduate this July with a masters from RCM, generously supported on the Leverhulme scholarship. She was a 2019/20 Drake Calleja Trust Scholar and a 2020/21 Leeds Lieder Young Artist. Esme has won various opera and song competitions, including the 2020 Royal College of Music Lieder Competition, the 2021 Lies Askonas Competition and the 2021 Leeds Lieder Young Artist/Schubert Institute UK Song Prize. Her most recent engagements include Holst's *Sāvitri* and the Devil in Stravinsky's *L'Histoire du soldat*. She will be playing Cherubino in HGO's production of *Le nozze di Figaro* in Autumn 2021.



**Jessica Cale**  
**Rodelinda**

Welsh Soprano Jessica Cale completes her studies in 2021 at the Royal College of Music International Opera Studio, where she is the Robert Lancaster scholar, studying with Rosa Mannion. Jessica is the First Prize winner of the 2020 Kathleen Ferrier Awards and Audience Prize winner at the London Handel Festival International Singing Competition. In addition to her studies, Jessica has a successful career on the concert platform working regularly as a soloist with the Orchestra of the Age of Enlightenment, the Monteverdi Choir, and the Gabrieli Consort. Whilst at the RCM, Jessica has played the roles of Flaminia (Haydn's *Il mondo della luna*), Susan (Berkeley's *A Dinner Engagement*) and Second Bridesmaid (Mozart's *Le nozze di Figaro*). Jessica is hugely grateful for the support of her studies from the Help Musicians UK Sybil Tutton Award, the Josephine Baker Trust and the Countess of Munster Trust.



**Denira Coleman**  
Flavio

Denira Coleman is currently the Rhoddy Voremberg scholar at the Royal College of Music (RCM), where she is studying for her Master's in Performance under the tutelage of Sarah Tynan. She received her undergraduate degree specialising in Opera at the University of Cape Town. Denira has performed numerous roles in operas, including Servilia in *La clemenza di Tito* and Despina in *Così fan tutte* with AGL Opera and Opera in Darling. With Cape Town Opera she has performed Bessie in *Bessie: The Blue-Eyed Xhosa*, Papagena in *Die Zauberflöte* and Giulietta in *I Capuleti e i Montecchi*. Denira made her Italian debut performing Suor Genovieffa in Puccini's *Suor Angelica*, and understudied the role of Pamina in Berlin Opera Academy's production of *Die Zauberflöte*. She participated in the recording of *Lost in a Bluebell Wood*, singing the principal role.



**Tom Scott-Cowell**  
Bertarido (cover)

Countertenor Tom Scott-Cowell is a graduate of the Royal College of Music. Past engagements on stage have included Ottone in Monteverdi's *L'incoronazione di Poppea* (Opera Theatre of Saint Louis), Eustazio in Handel's *Rinaldo* (Glyndebourne on Tour), Korimako in Howard Moody's *Agreed* (Glyndebourne), Armino in Handel's *Partenope* (Iford Arts), Polinesso in *Ariodante* and Gernando in *Faramondo* for the London Handel Festival, Tolomeo in Handel's *Giulio Cesare* (English Touring Opera '20), Mago Christiano (cover) in *Rinaldo* (Glyndebourne Festival), Unulfo in *Rodelinda* (Cambridge Handel Opera Company), Oberon in Britten's *A Midsummer Night's Dream* (RCM International Opera School), Acis in Handel's *Acis and Galatea* (RCM), Prospero in *The Enchanted Island* (Sams/Händel/Vivaldi/Rameau, British Youth Opera).



**Hugh Cutting**  
Bertarido

Hugh Cutting is a member of the RCM International Opera Studio and a Vocal Master's graduate of the RCM. Concert engagements include The English Concert with Kristian Bezuidenhout (Purcell Odes for a Queen), Collegium Vocale Gent with Philippe Herreweghe (Bach Mass in B Minor), and La Nuova Muisca with David Bates (Monteverdi Motets). Roles include Arsace in Handel's *Partenope* for Le Jardin des Voix Academy with Les Arts Florissants and William Christie, and Bertarido in *Rodelinda* for the RCM International Opera Studio. He has recorded Purcell: *Royal Odes* with The King's Consort and Robert King, and German Baroque arias with Iestyn Davies and Fretwork for Signum Classics.





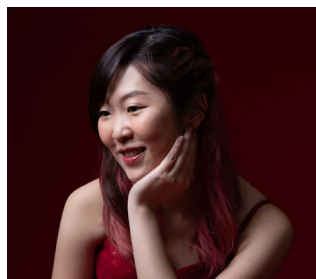
**Maria Hegele**  
Eduige

German mezzo soprano Maria Hegele is studying at the Royal College of Music Opera Studio under the tutelage of Dinah Harris. She previously graduated from the Mozarteum Salzburg, having completed her studies under Barbara Bonney. Maria's operatic roles include Concepción, Lisetta, Nicklausse, Hermia and Cherubino. She has participated in masterclasses with Dame Sarah Connolly, Ann Murray, Wolfgang Holzmair and Brigitte Fassbaender. Maria is a Britten-Pears Young Artist, a Heidelberger Frühling Young Artist and is an Imogen Cooper Music Trust Scholar. Furthermore, she is grateful to be a Siow Furniss Scholar, with generous support from both the Basil Coleman Opera Award and the Deutsche Stiftung Musikleben Hamburg.



**Edward Jowle**  
Garibaldo

Brought up in Derbyshire, Edward is a member of the RCM's Opera Studio. He studies with Russell Smythe and Iain Burnside and has participated in masterclasses with Sir Thomas Allen, Dennis O'Neill, Gerald Finley and Thomas Quasthoff. He is a Janet & Michael Levesley Scholar and a 2020 Samling Artist, also supported by the Countess of Munster Trust and the Josephine Baker Trust. The recipient of the Second Prize in the 2020 Patricia Routledge English Song Competition, he has recently appeared at the London Song Festival, singing Brahms' *Die schöne Magelone*, and was a member of the Verbier Festival's Atelier Lirique this Summer, playing Colline in *La bohème*.



**Melody Leung**  
Flavio (cover)

Melody Leung is pursuing her Master of Performance in Vocal Studies at the Royal College of Music, studying under the British renowned soprano Amanda Roocroft. She graduated from the Chinese University of Hong Kong with a Bachelor's Degree in Music in 2019 and studied with soprano Ms Rao Lan. She started her music training as a pianist at the age of five, and was a junior flute student at the Hong Kong Academy for Performing Arts from the age of nine. She has obtained the DipABRSM for piano, ATCL for flute and voice and distinction in ABRSM Grade 8 Organ. In 2017, She received vocal training with Claudia Visca at Universität für Musik und darstellende Kunst Wien.



**Tom Lilburn**  
Unulfo

Tom Lilburn is a 27-year-old countertenor in his first year on the Master of Performance course at the Royal College of Music. He is also a Lay Clerk at St George's Chapel, Windsor Castle, and recently sang in a quartet of singers at the funeral of HRH The Duke of Edinburgh. Tom graduated in Natural Sciences from St John's College, Cambridge, where he was a choral scholar. With Cambridge University Opera Society, he sang Athamas in Handel's *Semele* and Hamor in *Jephtha*, and in recent opera scenes at RCM he was The Refugee in Dove's *Flight* and Didymus in Handel's *Theodora*.



**Emma Roberts**  
Eduige

Emma attends the RCM International Opera Studio. She is a Stephen Catto Memorial scholar, supported by the Munster Trust under the tutelage of Brindley Sherratt. In 2019, Emma was a semifinalist in the 'By Voice Alone' opera competition. In November 2019, she was the soloist in Prokofiev's *Alexander Nevsky*, conducted by Martyn Brabbins in the Amaryllis Fleming Concert Hall. In February 2020, was the soloist in Turnage's monodrama *Twice Through the Heart*, conducted by Tim Lines. She performed the roles Hermia, Tolomeo, Hélène (Offenbach) and Nero in the RCMOS Opera Scenes 2020, and the roles Orfeo (Gluck) and Zanetto (Mascagni) for Barefoot Opera's double bill in summer 2021.



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## LUNCHTIME CONCERT

Tuesday 05 October, 1:05 PM

Performance Studio

|                          |  |     |
|--------------------------|--|-----|
| Beethoven<br>(1770–1827) | Cello Sonata No. 3, Op. 69<br><i>i. Allegro ma non tanto</i> | 12' |
|--------------------------|--|-----|

Clare Juan cello & piano  
Arthur Di Francesco piano

|                       |  |     |
|-----------------------|--|-----|
| Robert Ely<br>(b1949) | 6 Spanish Dance Études<br><i>i. cante intermedio</i><br><i>ii. tango</i><br><i>iii. Zapateado</i><br><i>iv. Jota</i><br><i>v. sarabande</i><br><i>vi. aragonaise</i> | 21' |
|-----------------------|--|-----|

Jack Campbell piano

|                          |                                 |     |
|--------------------------|---------------------------------|-----|
| Hindemith<br>(1895–1963) | Kleine Kammermusik, op 24, no 2 | 14' |
|--------------------------|---------------------------------|-----|

Cara Houghton flute  
Helena Mackie oboe  
Isaac Prince clarinet  
Alec Ross horn  
Bruce Parris bassoon

## Upcoming Events

Lunchtime Concert

Monday 11 October, 1:05 PM

Performance Hall

Repertoire to include:

Granados - Goyescas, Op. 11 "Los majos enamorados"

Debussy - Estampes, L. 100

Haydn - String Quartet in G major, Op.77 No.1

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Programme details correct at time of going to print.



# RCM AT ST. MARY ABBOTS

Friday 5 November, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 5 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

|              |                          |    |
|--------------|--------------------------|----|
| <b>Beach</b> | Sketches for piano op 15 | 5' |
| (1867–1944)  | iii <i>Dreaming</i>      |    |

**Rieko Makita** piano

|                  |                             |     |
|------------------|-----------------------------|-----|
| <b>Arvo Pärt</b> | Fratres for viola and piano | 10' |
| (b 1935)         |                             |     |

**Vanessa Hristova** viola  
**Aidan Chan** piano

|                  |  |    |
|------------------|--|----|
| <b>Arvo Pärt</b> | Spiegel im Spiegel for viola and piano | 9' |
| (b 1935)         |  |    |

**Vanessa Hristova** viola  
**Aidan Chan** piano

|               |                                       |     |
|---------------|---------------------------------------|-----|
| <b>Jongen</b> | Flute Sonata op 77                    | 28' |
| (1873–1953)   | i <i>Prélude: Modéréii Très animé</i> |     |
|               | iii <i>Modéré</i>                     |     |
|               | iv <i>Gigue: Allegro</i>              |     |

**Beth Stone** flute  
**Shile Liu** piano

## **Rieko Makita**

Rieko Makita is a Japanese-Australian pianist undertaking her Master of Performance as a Noswad Charity Award Holder at the Royal College of Music London, under the guidance of Sofya Gulyak and Dinara Klinton. Rieko has performed across Australia, Japan, Italy, Germany, and Austria. She has played in many major venues, including the Sydney Opera House Concert Hall and the City Recital Hall in Angel Place, with her performances being broadcasted on Fine Music FM. In 2019, she collaborated with the Jena Philharmonic Orchestra in Germany. This year, she is the piano fellow for the Philharmonia MMSF Instrumental Fellowship Programme 2021/2022.

## **Vanessa Hristova**

Bulgarian violist Vanessa Hristova currently studies at the Royal College of Music with Nathan Braude where she is an Elsie Gertrude Martin Scholar. Vanessa graduated from the National School of Arts in Varna where she studied viola and chamber music with Roumi Petrova and violin with Dilyana Tsvetanova. While studying there she regularly recorded for the Bulgarian National Radio and toured around Europe with her string quartet.

## **Aidan Chan**

Irish-born pianist Aidan Chan is a student of Professors Nigel Clayton and Andrew Zolinsky at the Royal College of Music.

Aidan has been described as “brave” and “fearless and uncompromising”. He has performed as a soloist and chamber musician in notable venues in the US (Carnegie Hall), UK (Wigmore Hall), Hong Kong, Switzerland, China and across Ireland.

Internationally, he has won competition prizes in the UK, Germany and Austria. In 2019, Aidan was recipient of the Trench Award and Audience Choice Prize in Ireland, becoming the first pianist and youngest ever finalist to do so.



## Beth Stone

Beth is a member of the Britten-Shostakovich Festival Orchestra and is the principal historical flautist of the London Baroque Orchestra, the resident orchestra of Covent Garden's Swiss Church. From 2017 until 2019, she had the privilege of being a member of the National Youth Orchestra of Great Britain. Currently, she is a member of many chamber groups including The Flutes & Frets Duo, Lumas Winds, Grand Siècle (on historical flutes) & contemporary group, Ensemble Matters which has enabled her to travel internationally including Norway and France.

Beth has aspirations to pursue a career in both the modern and historical field and aims to gain experience, knowledge and understanding of the vast music she plays.

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 1.05pm

Performance Hall

Repertoire to include:

**Howells** Rhapsodic Quintet, op 31

**Holst** String Quintet

**Mozart** Clarinet Quintet in A Major, K581

Completing this fascinating series of musical discovery, we present the last of the autumn Chamber Essentials concerts focussing on the Quintet.

Music includes a string quintet by one of the most significant figures in 20th-century British music, Imogen Holst, alongside her teacher at the RCM, Herbert Howells. The programme concludes with Mozart's great masterpiece for clarinet and string quartet.

Tickets: £5

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## Lunchtime Concert

Wednesday 6 October, 1.05pm

Performance Hall

|   |   |     |
|---|---|-----|
| <b>d'Ambrosio</b><br>(1871–1914)                  | Cavatine op 13  | 2'  |
| <b>d'Ambrosio</b>                                 | Aveu op 38  | 2'  |
| <b>d'Ambrosio</b>                                 | Le Rouet op 38 no 2   | 4'  |
| Lucilla Mariotti violin<br>Maria Tarasewicz piano |   |     |
| <b>Ravel</b><br>(1875–1937)                       | Valses nobles et sentimentales<br><i>i Modéré – très franc</i><br><i>ii Assez lent – avec une expression intense</i><br><i>iii Modéré</i><br><i>iv Assez animé</i><br><i>v Presque lent – dans un sentiment intime</i><br><i>vi Vif</i><br><i>vii Moins vif</i><br><i>viii Épilogue: lent</i> | 15' |
| Paul Mnatsakanov piano                            |   |     |
| <b>R Strauss</b><br>(1864–1949)                   | Nachtgang op 29 no 3  | 3'  |
| <b>R Strauss</b>                                  | Breit über mein Haupt op 19 no 2  | 2'  |

|                                |  |    |
|--------------------------------|--|----|
| <b>R Strauss</b>               | Nichts op 10 no 2  | 2' |
| <b>R Strauss</b>               | Zueignung op 10 no 1   | 2' |
| <b>Liszt</b><br>(1811–1886)    | Die Loreley S273   | 5' |
| <b>A Mahler</b><br>(1879–1964) | Fünf Lieder<br><i>ii In meines Vaters Garten</i><br><i>iv Bei dir ist es traut</i><br><i>v Ich wandle unter blumen</i> | 9' |
| <b>Ravel</b><br>(1875–1937)    | Deux épigrammes de Clément Marot<br><i>i D'anne qui me jecta de la neige</i><br><i>ii D'anne jouant de l'épinette</i>  | 4' |
| <b>Granados</b><br>(1867–1916) | Colección de canciones amatorias<br><i>v No lloreis ojuelos</i><br><i>vi Iban al pinar</i>                             | 3' |
| <b>Jake Heggie</b><br>(b 1961) | Natural Selection<br><i>ii Animal Passion</i>  | 2' |

Grace O'Malley soprano  
Victoire Pruvost piano



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STRINGS SHOWCASE  
Wednesday 6 October, 6pm  
Britten Theatre



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## STRINGS SHOWCASE

Wednesday 6 October, 6pm

Britten Theatre

**Schubert**

(1797–1828)

Piano trio no 1 in B flat, D898

40'

*i Allegro moderato*

*ii Andante un poco mosso*

*iii Scherzo*

*iv Rondo*

Juhee Yang violin

Shizuku Tatsuno cello

Anastasiia Nesterova piano

**Olli Mustonen**

(b 1967)

Nonet no 2

15'

*i Inquieto*

*ii Allegro impetuoso*

*iii Adagio*

*iv Vivacissimo*

Haim Choi violin

Coco Inman violin

Juhee Yang violin

Vera Beumer violin

Otoha Tabata viola

Ana Dunne-Sequi viola

Shizuku Tatsuno cello

Silvestrs Kalnins cello

Will Duerden double bass

## **Ana Dunne-Sequi**

Spanish violist, Ana Dunne-Sequi began studying at the Royal College of Music in 2019 on the Master of Performance programme. She is currently on the Artist Diploma in Performance programme and is the Carne Trust Junior Fellow.

## **Anastasiia Nesterova**

Russian pianist Anastasiia Nesterova made her concerto debut in 2003 after winning the Stupen' K Sovershenstvu, Stupen' K Masterstvu and the Piano in Jazz competitions in Moscow. Anastasiia graduated from the Tchaikovsky Moscow State Conservatory in 2019 in the class of People's artist of Armenia Yuri Hairapetian. Currently she is studying at the Royal College of Music with the Head of Keyboard, Professor Vanessa Latache for an Artist Diploma degree. Anastasiia was awarded a Future of Russia Scholarship from Ms Logan for her studies at the RCM.

## **Coco Inman**

Japanese-born British violinist Coco Inman is currently studying for a masters degree at the Royal College of Music with Radu Blidar as an ABRSM scholar.

She has given numerous solo recitals in venues across the UK including the Bridgewater Hall, Steinway Hall and RNCM Concert Hall as well as venues including, Italy, Belgium, France and Norway. She has also participated in masterclasses with renowned violinists including Maxim Vengerov and Renaud Capuçon.

Coco is an avid chamber musician having been a founding member of various ensembles during her studies. In August 2019 Coco participated in chamber music festival Colluvio, performing in concerts and radio broadcasts in Austria, Germany, Hungary, Ukraine and Serbia. She has taken part in masterclasses with members of the Sacconi and Carducci quartets as well as a collaborative performance with members of New York based Harlem Quartet.

Since 2020 Coco has been a member of the European Union Youth Orchestra, recently participating in a summer tour with Vasily Petrenko.

## **Haim Choi**

German-born South Korean violinist Haim Choi studied at the Yehudi Menuhin School before joining the Royal College of Music, where she studies with Itzhak Rashkovsky as an Orpheus Scholar.

Haim is a prize winner of many national and international competitions, including Seoul National Symphony, Kloster Schoental, Wieniawski and Lipinski International violin competitions among others. She was recently awarded first prize and the Luigi Boccherini Award at the Virtuoso and Belcanto Chamber Music Competition, as a violin and piano duo.

As a passionate chamber musician, she actively performs with the Salomé Quartet as their first violinist, and enjoys performing with like-minded musicians and ensembles of all sizes. In recent years, she has collaborated with principal players of various orchestras around the world, including the Royal Opera House, London Symphony, Berlin Philharmonic, Oslo Philharmonic, Bochum Symphony and Swedish Chamber orchestras, as well as Madrid and Trondheim Soloists, performing a broad range of chamber music repertoire.

Haim was appointed Cultural Ambassador of UNESCO Korea, and enjoys teaching at the Yehudi Menuhin School and Eton College.

## **Juhee Yang**

Juhee Yang is a South Korean violinist based in London. As soloist and chamber musician, Juhee has performed in prestigious venues including Wigmore Hall, Cadogan Hall, Queen Elizabeth Hall, Royal Festival Hall, Watford Colosseum, Luxembourg Philharmonie, Gloucester Cathedral, St Paul's Cathedral and Israeli Opera House.

Juhee has won numerous awards and competitions such as the Korea Festival Chamber Orchestra, Music Education News, The Music, Haneum, CBS Music, Dongguk University and Ceramic Palace Hall music competitions. She also won the Leaver's Award in honour of Arthur Felsenstein in 2015, RCM Violin Competition and the Boise Foundation Scholarship in 2019, and receives support from the Albert Cooper Trust, Kathleen Trust, Craxton Memorial Trust and Talent Unlimited.



She completed her Bachelor of Music degree with First Class Honours as a Soiree d'Or Scholar and Masters of Performance with distinction as a Christopher Hogwood Scholar in 2021 from the Royal College of Music. She is studying for an Artist Diploma in Performance at the RCM with Mark Messenger. Juhee is currently a Christopher Hogwood Scholar and is grateful for their generous and continuous support. Juhee plays on a 1855 Joseph et Antonius Gagliano violin generously on loan from a private individual.

## **Shizuku Tatsuno**

Cellist Shizuku Tatsuno is from Japan. In 2008, she won an award for excellence in the Kumanichi Student Music Competition and first prize the following year. She went on to win an Award for Excellence in the Miyanichi Music Competition in 2010 and the Grand Prize in the Kumanichi Grand Prix. She released her first album of compositions in 2018 with her band BIG LOVE.

Shizuku won the Chamber Music Competition at RCM with her group, Salomé Quartet. She has taken part in many concerts and recitals with Salomé Quartet in London since 2016. The quartet was Artist-in-Residence at the Leighton House Museum and was invited to the Wye Valley Chamber Music Festival with the Sacconi Quartet. The quartet has received mentorship from Mark Messenger, the Sacconi Quartet, Simon Rowland-Jones and Richard Ireland.

Shizuku graduated from the Yehudi Menuhin School. in July 2016, and completed her undergraduate studies at the Royal College of Music, studying with Thomas Carroll and Raphael Wallfisch. She is currently in her second year of postgraduate study at the RCM as a Nord Anglia Education Scholar under Richard Lester.

## **Silvestrs Kalnins**

Latvian cellist Silvestrs Kalnins is a winner of many international competitions. He began playing the cello at the age of five and is currently studying towards a Master's degree with Melissa Phelps at the Royal College of Music as a Leverhulme Arts Scholar. His studies are generously supported by The Countess of Munster Musical Trust, Help Musicians UK and The Stephen Bell Charitable Trust.

Silvestrs has performed at venues such as Wigmore Hall, Royal Albert Hall, Amsterdam Concertgebouw and Elbphilharmonie Hamburg and has performed at Clarence House for HRH The Prince of Wales. Silvestrs has performed with

various artists including Nobuko Imai, Thomas Carroll, Cecilia Ziliacus and was a member of prize winning Artha String Quartet. Silvestrs was a member of the European Union Youth Orchestra, where he worked with conductors such as Manfred Honeck, Stéphane Denève, Gianandrea Noseda and Vasily Petrenko. In 2020/21 he was on the Evolve Scheme at the English National Opera. This year he is a recipient of the Philharmonia Orchestra MMSF Fellowship. Silvestrs plays a cello made by Matteo Goffriller, kindly loaned by the RCM.

### **Otoha Tabata**

Japanese violist, Otoha Tabata began studying at the Royal College of Music in 2018 with Nathan Braude on the Bachelor of Music programme. She plays a viola made by Charles Boullangier on loan from the RCM.

### **Vera Beumer**

Dutch violinist, Vera Beumer began studying at the Royal College of Music in 2018 with Gabrielle Lester on the Bachelor of Music programme.

### **Will Duerden**

British double bassist Will Duerden began studying at the Royal College of Music in 2019 with Caroline Emery and is currently in his third year of the Bachelor of Music programme.

## Upcoming Events

### Chamber Essentials: The Trio

Wednesday 27 October, 6pm

Performance Hall

Repertoire to include:

**Rebecca Clarke** Piano Trio

**Ravel** Piano Trio in A minor

The RCM Chamber Essentials series explores well-known works alongside those by composers from under-represented backgrounds. RCM musicians present Rebecca Clarke's 1921 masterpiece, written in response to the First World War, alongside Ravel.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## ORCHESTRAL MASTERWORKS

Thursday 7 October 2021, 6pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

John Paul Jennings conductor

Ondřej Soukup conductor

Gemma Riley trombone

RCM Philharmonic

## ORCHESTRAL MASTERWORKS

Thursday 7 October 2021, 6pm | Amaryllis Fleming Concert Hall

**Martyn Brabbins** conductor

**John Paul Jennings** conductor\*

**Ondřej Soukup** conductor\*\*

**Gemma Riley** trombone

**RCM Philharmonic**

|                                      |  |     |
|--------------------------------------|--|-----|
| <b>Augusta Holmès</b><br>(1847–1903) | La nuit et l'amour*  | 6'  |
| <b>Grøndahl</b><br>(1886–1960)       | Trombone Concerto**<br><i>i Moderato assai ma molto maestoso</i><br><i>ii Quasi una Leggenda: Andante grave</i><br><i>iii Finale: Maestoso – Rondo</i> | 16' |
| <b>Wagner</b><br>(1813–1883)         | Ride of the Valkyries from Die Walküre   | 5'  |
|                                      | Siegfried's Rhine Journey from Götterdämmerung   | 10' |
|                                      | Overture from Die Meistersinger  | 10' |



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Programme details correct at time of going to print.

The Royal College of Music is delighted to welcome you to the first Orchestral Masterworks concert of the autumn season led by Visiting Professor of Conducting Martyn Brabbins.

Like Wagner, the French composer Augusta Holmès wrote almost all of her vocal and operatic texts and libretti. Much of her music was conceived for large forces, with inspiration drawn from Classical mythology. *La nuit et l'amour* is the interlude from the ode-symphonie *Ludus pro patria* (Patriotic Games) of 1888. It combines romantic and warlike ideas and was inspired by a painting of the same name by French artist Pierre Puvis de Chavannes.

RCM Concerto Competition winner Gemma Riley continues the concert with a performance one of the most popular and important works of trombone repertoire. The concerto was composed in 1924 during the Danish composer's stay in Italy and influenced by the high standard of the trombone section of the Royal Orchestra in Copenhagen.

To conclude the programme, the RCM Philharmonic performs excerpts from Wagner's legendary *Ring Cycle*, a series of four operas – *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung* – which tell the story of a magic ring forged from gold stolen from the water-nymphs of the River Rhine. Several mythical figures, all with their own Leitmotif (signature tune), struggle for possession of the ring which grants power to rule the world.

*Siegfried's Rhine Journey* is an orchestral interlude between the prologue and act I of *Götterdämmerung* (*Twilight of the Gods*) where Brünnhilde sends Siegfried on an eventful journey down the River Rhine. *Ride of the Valkyries* sets the scene for the third act of the opera *Die Walküre* taking place on a mountain top with the music depicting the arrival of a group of female warriors on horseback (the Valkyries). The RCM Philharmonic also presents the overture from *Die Meistersinger* which was written between the operas of the *Ring Cycle* and focusses on the guild of Master Singers in mid-16th-century Nuremberg.

## Martyn Brabbins

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, he has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He guest conducts with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded over 120 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–15, Chief Conductor of the Nagoya Philharmonic 2012–16, and Artistic Director of the Cheltenham International Festival of Music 2005–07. He is Visiting Professor of Conducting at the RCM and Artistic Advisor to the Huddersfield Choral Society and has for many years supported professional, student and amateur music-making at the highest level in the UK.

## John Paul Jennings

Hailing from Southern California, John Paul Jennings studies with Toby Purser, Peter Stark, Howard Williams and Stephen Johns at the RCM. He is the James Horner Scholar. John Paul is also Resident Music Scholar of the Robert Anderson Trust. He was named Assistant Artistic Director of Fulham/Regents Opera in September 2021, beginning his tenure with the UK premiere of the revised version of Strauss's *Die ägyptische Helena*. He has conducted the North Czech Philharmonic, Fort Wayne Philharmonic and Oberlin Opera Theatre, and held the position of Cover Conductor with the Flagstaff Symphony Orchestra. A semi-finalist in the Blue Danube International Opera Conducting Competition, he frequently coaches singers in preparing their operatic roles. While completing his bachelor's degree at Oberlin Conservatory, John Paul founded the Oberlin Mozart Players who performed concerts including Haydn's *The Creation* and the world premiere of Rossa Crean's chamber opera, *Lost Daughters*. Future engagements include Assistant Conductor for Verdi's *La forza del destino* with Fulham/Regents Opera.

## Ondřej Soukup

Ondřej Soukup studies with Toby Purser, Peter Stark, Howard Williams and Stephen Johns at the RCM. In the 2021/22 season, Ondřej will make his debut with the Czech Chamber Philharmonic, the Bohuslav Martinů Philharmonic, and will assist Jac van Steen with FOK Prague Symphony Orchestra. Most recently, he was appointed Music Director of Kings College London Symphony Orchestra. Recent highlights include recording Stravinsky's *The Soldier's Tale* with Sir Thomas Allen, stepping in for Martyn Brabbins to conduct Thea Musgrave's *Turbulent Landscapes*, and conducting the ENO Orchestra in a private masterclass. In recent years, Ondřej was Conductor at Dramatic Voices Program Berlin, Assistant Conductor at Berlin Opera Academy, Guest Conductor at VoiceArc opera company, Principal Conductor of EUMS Sinfonia, and Music Director of Thomas Coats Memorial Choral Society. He was Founder and Principal Conductor of Unison Chamber Orchestra, Music Director of InChorus, Conducting Fellow with Edinburgh Royal Choral Union and Music Director of Edinburgh University Brass Band. Ondřej is a recipient of the Roderick Brydon Memorial Award.

## Gemma Riley

Gemma started playing the trombone at the age of nine, joining her local brass band in Wigan. She studied at the Junior Royal Northern College of Music before successfully auditioning for Chetham's School of Music at the age of 12. During her school years, she was a member of the National Youth Brass Band of Great Britain, where she held the Principal Trombone position for three years and won the band's prestigious Harry Mortimer Solo Prize in 2015. The following year, Gemma reached the brass final of BBC Young Musician of the Year. In July 2021 Gemma graduated from the RCM with first class honours, after studying with Lindsay Shilling, Byron Fulcher, Matt Knight and Becky Smith. During her time at the RCM, she won a series of awards including the Author Wilson Trombone Award, the Solo Brass Competition and the Brass Chamber Music Competition with her trombone quartet. Whilst studying, she also benefitted from playing alongside the ENO through the RCM Evolve scheme. Since September, Gemma has been studying for a postgraduate degree in performance at the Guildhall School of Music and Drama, where she has been awarded a scholarship to study on the Orchestral Artistry course in association with the London Symphony Orchestra. Her studies are generously supported by Help Musicians UK.



## RCM Philharmonic

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. During the past few years the RCM Philharmonic has been led by conductors including Martin André, Martyn Brabbins and Jac van Steen. Preparations for concerts include intensive sectional and tutti rehearsals, usually led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Timothy Lines (woodwind)  
Byron Fulcher (brass)  
Chris Ridley (percussion)  
Martyn Brabbins (strings)  
John Paul Jennings (tutti Holmes)  
Ondřej Soukup (tutti Grøndahl)  
Toby Purser (tutti)

## **Violin I**

*Jona Schibilsky*  
Claire Edwards  
Lily Harwood  
Alexandra Peel  
Jessica Meakin  
Leslie Wilburn  
Amy Jo Gilbert  
Julie Piggot  
Minyao Huang  
Sally Aiko Dando  
Hok Man Woo  
Harry Nim  
Huiduo xu

## **Violin II**

*Tayfun Bomboz*  
Ugne Zuklyte  
Xiongyufan Miao  
Mine Ibrahim  
Abbie Chan  
Piotr Burda-Zwolinski  
Clara Mezzanatto  
Eldad Pavilcu  
Ilia Plis

## **Viola**

*Sam Scheer*  
Hattie Quick  
Joseph Lowe  
Mitzi Marley-Clarke  
Juan Marco Requena  
Rosie Rowe

## **Cello**

*Laura Armstrong*  
Berniya Hamie  
Carolina Lopez Del-Nero  
Aoqing Yang  
Pei Xie  
Elizaveta Lessoun  
Emily Henderson  
Jesse Yu

## **Double Bass**

*Will Duerden*  
Daniil Margulis  
Lydie Horsford  
Ben Fosker

## **Flute**

*Doroti Vincler*  
Mikhail Kaploukhii  
Laura Pahkel (pic)  
Leah Hallinon (pic)

## **Oboe**

*Ella York*  
Wai Sum Leung  
Cherry Kwan  
Ella Leonard (cor)

## **Clarinet**

*Diogo Bandola*  
Alice Dilley  
Hannah Shimwell  
Ed Pelham

## **Bassoon**

*Siping Guo*  
Sarah Byrne  
Aidan Campbell  
Julia Flint (contra)

## **Horn**

*Kristina Yumerska*  
Lucas Boardman  
Zachary Hayward  
Devin Reddy  
Amadea Dazeley-Gaist  
Joseph McDermott  
Tom Findlay  
Derry Sowinski

## **Trumpet**

*Ruby Orlowska*  
Amy Ronson  
Callum Robb

## **Trombone**

*Rhodri Thomas*  
Adam Thomas  
Alex Skelly  
Joe Smales (bass)

## **Tuba**

Alex Miller

## **Timpani**

Johan Smith

## **Percussion**

*Connor Chambers*  
Joe Parks  
Joe Bate

## **Harp**

*Ian Lim*  
Ciara Fegan

## **Piano**

Edwin Yeung

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## ORCHESTRAL MASTERWORKS

Thursday 14 October 2021, 6pm | Amaryllis Fleming Concert Hall

**Ben Palmer** conductor

**RCM Philharmonic**

**Dukas** Sorcerer's Apprentice

**John Williams** Selections from Harry Potter Suites

**Ramin Djawadi (arr Ben Palmer)** Game of Thrones Suite

Big scores and big movies infuse this rush hour concert with a touch of Hollywood magic.

Beginning with a Disney classic, composer Dukas depicts a clumsy, young sorcerer (Mickey Mouse) with a simple melody that unravels into an orchestral frenzy as the calamity unfolds. Film composer John Williams needs no introduction as the RCM Philharmonic conjures up some iconic music from *Harry Potter* and his friends.

Tickets: £8, £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

Orchestral Masterworks Series Discounts: 20% off when buying tickets to two concerts.

# RUSH HOUR CONCERT

Thursday 7 October, 6pm

Performance Hall

|                              |   |    |
|------------------------------|---|----|
| <b>Chopin</b><br>(1810–1849) | Étude op 25 no 1<br>Étude op 25 no 2<br>Étude op. 25 no 3 | 3' |
|------------------------------|---|----|

Antonio Morabito piano

|               |               |     |
|---------------|---------------|-----|
| <b>Chopin</b> | Ballade op 52 | 12' |
|---------------|---------------|-----|

Antonio Morabito piano

|                                 |   |     |
|---------------------------------|---|-----|
| <b>Beethoven</b><br>(1770–1827) | Piano Sonata no 17 in D minor op 31, 'Tempest'<br><i>i Largo – Allegro</i><br><i>ii Adagio</i><br><i>iii Allegretto</i> | 22' |
|---------------------------------|---|-----|

Paul Mnatsakanov piano

|                    |                                 |    |
|--------------------|---------------------------------|----|
| <b>Traditional</b> | Selected traditional folk tunes | 3' |
|--------------------|---------------------------------|----|

Beth Stone flute  
Danny Murphy lute

|                                       |   |    |
|---------------------------------------|---|----|
| <b>Máximo Diego Pujol</b><br>(b 1957) | Dos aires candomberos<br><i>i Nubes de Buenos Aires</i><br><i>ii Candombe de los Beunos Tiempos</i> | 9' |
|---------------------------------------|---|----|

Beth Stone flute  
Danny Murphy lute

## Upcoming Events

### RCM at St. Mary Abbots

Monday 11 October, 1:05 PM

Performance Hall

Repertoire to include:

**Granados** Goyescas op 11 'los majos enamorados'

**Debussy** Estampes, L 100

**Haydn** String Quartet in G major, op 77 no 1

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Programme details correct at time of going to print.

## Museum Concerts

Friday 08 October, 12:30 PM

Museum Gallery

**Royer**  
(1703–1755)

L'Aimable

5'

Apolline Khou harpsichord

**Shulamit Ran**  
(b 1949)

Monologue (For An Actor)

8'

Magdalenna Krstevska clarinet

**Kaija Saariaho**  
(b 1952)

Duft

8'

Magdalenna Krstevska clarinet

**Albéniz**  
(1860–1909)

Asturias, Mallorca, Sevilla  
*Mallorca*  
*Sevilla*

12'

Mark Dangerfield guitar

**Brahms**  
(1833–1897)

String Quintet No. 2 in G major, Op. 111  
*i. Allegro non troppo*

13'

Catherine Alsey violin  
Greta Bommarito violin  
Joseph Lowe viola  
Diego Bartolome viola  
Emily Henderson cello



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ORGAN INTERLUDES

Friday 8 October, 11am

Amaryllis Fleming Concert Hall



## ORGAN INTERLUDES

Friday 8 October, 11am, Amaryllis Fleming Concert Hall

|                               |                                 |     |
|-------------------------------|---------------------------------|-----|
| <b>JS Bach</b><br>(1685–1750) | Passacaglia in C minor, BWV 582 | 14' |
|-------------------------------|---------------------------------|-----|

Eric Chan organ

|                               |                                       |    |
|-------------------------------|---------------------------------------|----|
| <b>JS Bach</b><br>(1685–1750) | Schmücke dich, o liebe Seele, BWV 654 | 9' |
|-------------------------------|---------------------------------------|----|

Eric Chan organ

|                             |  |     |
|-----------------------------|--|-----|
| <b>Reger</b><br>(1873–1916) | Choralfantasie über 'Wachet auf, ruft uns die Stimme', op 52, no 2 | 21' |
|-----------------------------|--|-----|

Eric Chan organ

## **Eric Chan**

Born in Hong Kong, Eric Chan was taught the piano and violin from the age of four. Whilst a pupil at Ratcliffe College, he studied organ with Edward McCall and gave his debut organ recital at the age of 17.

Eric holds a Master of Performance with distinction and Bachelor of Music with first class honours from the Royal College of Music. He studied organ with David Graham and Andy Dewar, piano with Kathron Sturrock and organ improvisation with Sophie-Véronique Cauchefer-Choplin. In 2019, he received the Harold Darke Memorial Prize for Organ. His studies at the College were supported by the Richard Newton Scarth Award and John Birch Scholarship, in addition to scholarships from the Royal College of Organists.

In March 2020, Eric performed the Saint-Saëns 3rd Symphony as a soloist with the Royal College of Music Symphony Orchestra, under the baton of Sir Antonio Pappano. The concert was broadcast on Medici TV.

Eric is currently the Artistic Director at the Hong Kong Music and Art Education Interchange Association and an organist at Our Lady of Perpetual Help, Fulham.

## Upcoming Events

### Great Exhibition Road Festival: Drawing from Music

Friday 15 October, 6:00 PM

Britten Theatre

Repertoire to include:

**Cheryl Frances-Hoad** Cloud Movements for Clarinet, Violin and Piano

**Jasmine Morris** Statues of the Voice two fragments from Leaves of Grass

**Takemitsu** Between Tides

**John Luther Adams** Among Red Mountains

This evening's concert features a programme reflecting the environment we live in, including Among Red Mountains by John Luther Adams, a composer who speaks frequently about the role of classical music in climate change. As well as hearing this stirring music, students from the Royal College of Art will be creating illustrations and paintings live on stage.

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Programme details correct at time of going to print.



RCM AT ST. MARY ABBOTS

Friday 8 October, 1:05pm

## RCM at St. Mary Abbots

Friday 8 October, 1:05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

|                                |   |     |
|--------------------------------|---|-----|
| <b>Godowsky</b><br>(1870–1938) | Java Suite<br><i>iv Chattering Monkeys at the Sacred Lake of Wendit</i><br><i>v Boro Budur in Moonlight</i><br><i>vi The Bromo Volcano and the Sand Sea at Daybreak</i> | 10' |
|--------------------------------|---|-----|

Francesco Bravi piano

|                              |   |     |
|------------------------------|---|-----|
| <b>Mozart</b><br>(1756–1791) | Piano Sonata no 12 in F major, K332<br><i>i Allegro</i><br><i>ii Adagio</i><br><i>iii Allegro assai</i> | 10' |
|------------------------------|---|-----|

Parvis Hejazi piano

|                                |   |     |
|--------------------------------|---|-----|
| <b>Schubert</b><br>(1797–1828) | Sonata for Arpeggione and Piano in A minor,<br>D. 821<br><i>i Allegro Moderato</i><br><i>ii Adagio</i><br><i>iii Allegretto</i> | 28' |
|--------------------------------|---|-----|

## Flutes & Frets Duo

Beth Stone flute

Danny Murphy lute

## **Francesco Bravi**

First prize winner of many international piano competitions and lastly finalist and third prize winner at the 57th International Piano Competition “Arcangelo Speranza” in 2019, Francesco achieved his piano degree with honours with Daniel Rivera at the International Academy AIMART of Rome and completed his Master of Music in Performance in 2021 at the Royal College of Music in London with Gordon Fergus-Thompson.

Francesco enjoys programming classics of the piano repertoire alongside less familiar names, for example Albéniz, Granados, Alkan, Blumenfeld, Godowsky and more. Since he was young, he has collaborated with musicians in a range of chamber ensembles, including a piano duo with the pianist Adriano Leonardo Scapicchi.

He is now studying for a PhD at the Royal College of Music, conducting research on the figure of the Austrian pianist Friedrich Gulda.

## **Parvis Hejazi**

Parvis Hejazi is well known as a rising young musician, interested in a variety of performance activities from solo recital and concerto programmes to chamber music performances and composing his own works. He holds the Gerd Bucerius award of the Deutsche Stiftung Musikleben for being “a highly promising young artist”.

Parvis won the first prize and special prize of the International Piano Competition Gagny (Paris) in 2017 and was also awarded first prizes in national and international competitions in Germany for organ, piano solo, and piano duo and the Federal Composition Competition of the Jeunesses Musicales. His performance activities have led Parvis to prestigious venues, including the Laeiszhalle Hamburg, Die Glocke Bremen, SWR Sendesaal Stuttgart, Wiener Saal and Solitaire at the Mozarteum Salzburg.

He is currently studying with Norma Fisher at the Royal College of Music in London with a Music Talks Scholarship, as well as grants from the prestigious Evangelisches Studienwerk (Villigst), the Hollweg Foundation and the Deutsche Stiftung Musikleben. Parvis is a Member of the Keyboard Charitable Trust as well as of Talent Unlimited UK.

MP

## Flutes and Frets Duo

After first collaborating at the Royal College of Music, Beth Stone and Danny Murphy founded the Flutes and Frets Duo in March 2021. They are an upcoming, unique ensemble passionate about showing the versatility of the flute and plucked instruments combination. Fundamentally, their aim is to play all types of music on the instruments they were originally composed for. They achieve this by exploring a wide scope of repertoire ranging from renaissance all the way through to contemporary.

The Flutes & Frets Duo have had the pleasure of performing numerous recitals in various locations including London and Norfolk. Their studies at RCM has enabled them to receive tutelage from notable musicians such as Ashley Solomon, Chris Norman, Gitte Marcusson, Rachel Brown and William Lyons. Upcoming concerts they have been invited for include the London International Early Music Festival.

One of the main aims of the duo is to bring awareness to diverse audiences of the wide possibilities that this combination of instruments provides and also the variety of sounds that composers of every era would have intended their audiences to hear. Through this, they produce a completely different sound palette through combining historically-informed performance with modern conventional performance.



# RCM at St Mary Abbots

## RCM at St. Mary Abbots

Friday 15 October 2021, 1:05pm

St. Mary Abbots Church

Repertoire to include:

**Cassadó** Suite for Solo Cello

**Beethoven** String Quartet No. 4 in C minor, Op. 18

**Haydn** String Quartet in G major, Op.77 No.1

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



ROYAL  
COLLEGE  
OF MUSIC  
*London*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 9 October 2021, 3pm  
Performance Studio

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.

- 
- |      |  |            |
|------|--|------------|
| 3.00 | <b>Joe Hyam piano</b> (pupil of Richard Uttey)<br>Mozart Piano Concerto no23 in A K488 <i>i Allegro</i>  | 9'         |
| 3.15 | <b>Christian Hiemstra piano</b> (pupil of Prach Boondiskulchok)<br>Mozart Piano Sonata K 311<br><i>i Andante Grazioso iii Rondo alla Turca</i> | 10'        |
| 3.30 | <b>Aurelia Walker piano</b> (pupil of Jianing Kong)<br>Liszt Three Concert Etudes S.144 no3 Un Sospiro<br>Liszt Petrarch Sonnet 104            | 5.5'<br>5' |
| 3.45 | <b>Isabell Karlsson violin</b> (pupil of Ani Schnarch)<br>Mendelssohn Violin Concerto in E Minor op64<br><i>ii Allegro molto appassionato</i>  | 13'        |
| 4.00 | <b>Emilia Gahan oboe</b> (pupil of James Turnbull)<br>Poulenc Sonata for Oboe and Piano (1963)<br><i>i. Elegie ii. Scherzo</i>                 | 10'        |

- 4.15 **Liana Tian** piano (pupil of Prach Boondiskulchok)  
*Mozart Piano Sonata K 311*  
*i Andante Grazioso iii Rondo alla Turca* 10'
- 4.30 Ludovico Wernig cello (pupil of Alexander Boyarsky)  
Paganini Variations on a theme by Rossini 6'
- 4.45 **Sarah Pennington** horn (pupil of Susan Dent)  
Strauss Theme and Variations op13 11'
- 5.00 **Souny Park** cello (pupil of Alexander Boyarsky)  
Bach Cello Suite no 3 BWV1009 *i Prelude* 4'  
Piaatti Caprice no7 4'
- 

Royal College of Music Junior Department,  
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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*





ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Prizewinners' Concert

Saturday 9 October 2021, 5.30pm  
Performance Hall

Welcome to this evening's concert at the Royal College of Music, which celebrates the winners of our 2020 Solo Recital Prizes. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

**Flora Clapham** *violin* with Tony Ingham *piano*

|          |                               |    |
|----------|-------------------------------|----|
| Zarzycki | Mazurka in G op26             | 5' |
| Fauré    | Après un Rêve op7 no1         | 3' |
| Hubay    | Carmen Fantasie Brillante op3 | 9' |

**Matthea Zhao** *piano*

|           |                                      |      |
|-----------|--------------------------------------|------|
| J.S. Bach | Prelude and Fugue in Ab Major BWV886 | 6.5' |
| Debussy   | La Plus Que Lente L.128 (121)        | 3.5' |

**Aidan Bhak** *violin* with Tony Ingham *piano*

|             |                                   |      |
|-------------|-----------------------------------|------|
| Tchaikovsky | Mélodie in E-flat major op42      | 3.5' |
| Sarasate    | Spanish Dances no1 Malaguena op21 | 5'   |

**Jacky Zhang** *piano*

|           |                                 |    |
|-----------|---------------------------------|----|
| J.S. Bach | Well Tempered Clavier 23 Book 2 | 6' |
| Liszt     | Mazeppa                         | 7' |
| Medtner   | Fairytales op20                 | 7' |





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**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*   **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*



Royal Albert Hall



ROYAL  
COLLEGE  
OF MUSIC

*London*

**Sunday 10 October 2021**

## **Classical Coffee Morning – Natalie Bhak and Calvin Leung**

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring Natalie Bhak on violin and Calvin Leung on piano.

### **Programme**

**J.S. Bach (1685-1750)** - Violin Sonata no. 3 in C major BWV1005: iii Largo (4')

**Niccolo Paganini (1782-1840)** - Caprice no. 13 (2.5')

**Sergei Rachmaninoff (1873-1943)** - Prelude in B flat major op. 23 no. 2 (4')

**Alexander Scriabin (1871-1915)** - Sonata no. 4 op. 30 in F sharp major i Andante,  
ii Prestissimo volando (8.5')

**Guillaume Lekeu (1870-1894)** - Violin Sonata in G major i Très modéré ii Très lent  
iii Très animé (34')

### **Royal College of Music – Natalie Bhak and Calvin Leung**

**Natalie Bhak** currently studies at the Royal College Music with Professor Maciej Rakowski. She began her music studies on the piano at the age of three and developed a love for the violin two years later. At the age of ten, she became leader of the National Children's Orchestra and was awarded the NCO Leverhulme Scholarship (2014-2016). She has won numerous competitions, including those at the North London and Beckenham Festivals, as well as coming first in the Valsesia Musica International Competition in Italy. Recently, she participated in a soloist concert at Carnegie Hall and took part in the Musica Mundi Orchestra where she performed with Maxim Vengerov and Mischa Maisky. She has attended international artist programmes at the Curtis Institute in Philadelphia and at the Boston University Tanglewood Institute in Lenox, Massachusetts. She has also had masterclasses with Peter Zazofsky, Jennifer Koh, Soovin Kim, members of the Talich Quartet, Harlem Quartet, Boston Symphony Orchestra and the Philharmonia.

**Calvin Leung** was born in 2003 and is currently a year 13 pupil at St Paul's School, where he is also a music scholar there. He started learning the piano at the age of 4, under the tuition of Brazilian concert pianist Vanya Elias-José. At the age of eight, he was accepted to the Royal College of Music Junior Department, where he studies the piano with Danielle Salamon and Ian Jones, and violin with Juliet Hughes-Rees. He has taken masterclasses with Pascal Nemirovski, Philip Fowke and Helen Krizos among others, and works closely with Leslie Howard. In 2016, he premiered Poul Ruders' work from Spectrum 5 (ABRSM) at the Britten Theatre. He took his Grade 8 piano and violin at the age of ten and eleven respectively, both with distinction, and in 2019, Calvin gained his LRSM with distinction. Over the years, he has won prizes at local and several international competitions, as well as scholarships, including a scholarship to the Chetham's International Piano Course. In 2016, Calvin was awarded the Kingston Young Musician of the Year Award, and the Barnes Young Musician of the Year in 2018. Calvin has performed as a soloist at prestigious venues including Wigmore Hall, Conway Hall and at the Musikverein in Vienna.

**Natalie** and **Calvin** have been performing together since 2019. In 2020 they won the RCMJD Duo Competition and recent appearances include a recital at the Winchelsea Arts Festival in June 2021.

## **In association with the Royal College of Music**

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

**The Royal College of Music Junior Department** offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students travel from all over the UK to attend the College each Saturday, and enjoy a wealth of performance opportunities including the BBC Proms as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall and London's Southbank Centre. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

## LUNCHTIME CONCERT

Monday 11 October, 1.05pm

Performance Hall

|                                |   |    |
|--------------------------------|---|----|
| <b>Granados</b><br>(1867–1916) | Goyescas, op 11 'Los majos enamorados'<br><i>i Los requiebros</i> | 9' |
|--------------------------------|---|----|

Arthur Di Francesco piano

|                               |  |     |
|-------------------------------|--|-----|
| <b>Debussy</b><br>(1862–1918) | Estampes, L100<br><i>i Pagodes</i><br><i>ii La soirée dans Grenade</i><br><i>iii Jardins sous la pluie</i> | 14' |
|-------------------------------|--|-----|

Alisa Zaika piano

|                                  |   |     |
|----------------------------------|---|-----|
| <b>R Schumann</b><br>(1810–1856) | Papillons op 2<br><i>i Waltz</i><br><i>ii Waltz-Prestissimo</i><br><i>iii Waltz</i><br><i>iv Waltz</i><br><i>v Polonaise</i><br><i>vi Waltz</i><br><i>vii Waltz – Semplice</i><br><i>viii Waltz</i><br><i>ix Waltz – Prestissimo</i><br><i>x Waltz Vivo</i><br><i>xi Polonaise</i><br><i>xii Finale</i> | 10' |
|----------------------------------|---|-----|

Ning Sun piano

**Haydn**  
(1732–1809)

String Quartet in G major op 77 no 1  
*i Allegro moderato*  
*ii Adagio*

14'

Sofía Gómez Alberto violin  
Isabella Todes violin  
Joseph Lowe viola  
Berniya Hamie cello

## Upcoming Events

### Chamber Jazz

Tuesday 19 October, 7.30pm  
Britten Theatre

Repertoire to include:

**Chick Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** New Work (World Premiere)

**Errollyn Wallen** Beehive

**Joeoph Horovitz** Jazz Harpsichord Concerto

Join us for an evening of jazz, featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horovitz unique Harpsichord Concerto.

Tickets: £5

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Programme details correct at time of going to print.

## Lunchtime Concert

Tuesday 12 October, 1.05pm

Performance Studio

|                               |   |     |
|-------------------------------|---|-----|
| <b>JS Bach</b><br>(1685–1750) | Italian Concerto in F major BWV 971<br><i>i Allegro</i><br><i>ii Andante</i><br><i>iii Presto</i> | 14' |
|-------------------------------|---|-----|

Paul Mnatsakanov piano

|                              |                         |    |
|------------------------------|-------------------------|----|
| <b>Mozart</b><br>(1756–1791) | Adagio in B minor K 540 | 7' |
|------------------------------|-------------------------|----|

Paul Mnatsakanov piano

|  |  |    |
|--|--|----|
| <b>Mendelssohn (arr. Altès)</b><br>(1809–1847) | Scherzo from A Midsummer Night's Dream op 61 | 6' |
|--|--|----|

Caroline Wang flute  
Leah Hallinon flute

|  |   |     |
|--|---|-----|
| <b>Mozart (arr. Peter Kolman)</b><br>(1756–1791) | 12 Variations on 'Ah, vous dirai-je maman' K265/3 | 11' |
|--|---|-----|

Caroline Wang flute  
Leah Hallinon flute

|                               |                        |    |
|-------------------------------|------------------------|----|
| <b>Doppler</b><br>(1821–1883) | Andante et Rondo op 25 | 8' |
|-------------------------------|------------------------|----|

Caroline Wang flute  
Leah Hallinon flute  
Jonathan Musgrave piano

## Upcoming Events

### CHAMBER JAZZ

Tuesday 19 October, 7.30pm

Britten Theatre

Repertoire to include:

**Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** The Impromptu Project (world premiere)

**Errollyn Wallen** Beehive

**Joseph Horowitz** Jazz Harpsichord Concerto

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horowitz's unique *Harpsichord Concerto*, which combines traditional jazz language with principles of formal thematic development.

Tickets: £5

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## RCM JAZZ ORCHESTRA

Wednesday 13 October 2021

7.30pm | Britten Theatre

Mark Armstrong director

Zoe Rahman guest pianist

RCM Jazz Orchestra

In memory of Mary Purcell Cosgrave



# RCM JAZZ ORCHESTRA

Wednesday 13 October 2021, 7.30pm | Britten Theatre

In memory of Mary Purcell Cosgrave

Mark Armstrong director  
Zoe Rahman guest pianist  
RCM Jazz Orchestra

Mary Lou Williams (arr Laura Jurd)  
(1910–1981)

Zodiac Suite  
*i Aries*  
*ii Taurus*  
*iii Gemini*  
*iv Cancer*  
*v Leo*  
*vi Virgo*  
*vii Libra*  
*viii Scorpio*  
*ix Sagittarius*  
*x Capricorn*  
*xi Aquarius*  
*xii Pisces*

INTERVAL

Nikki Iles  
(b 1963)

Wild Oak

Zoe Rahman (arr Mark Armstrong)  
(b 1971)

Red Squirrel

Zoe Rahman

Conversations with Nellie

Zoe Rahman

The Calling

Zoe Rahman

Louise

Manning Sherwin (arr Mark Armstrong)  
(1902–1974)

A Nightingale Sang (A Nightingale  
Swang) in Berkeley Square

McCoy Tyner (arr Helen Sung)  
(b 1938)

Four by Five

Tonight's programme celebrates the major contributions made by female musicians to jazz. Mercury Prize nominee Laura Jurd provides the centrepiece of this concert with her contemporary reimagining of Mary Lou Williams's 1945 *Zodiac Suite*. Mary Lou Williams, often described as the first female jazz composer, wrote hundreds of pieces, but her work has been unjustly overlooked despite being performed by Duke Ellington and Benny Goodman. Written in 1945, *Zodiac Suite* comprises 12 movements each representing a sign of the zodiac and dedicated to colleagues Williams performed with.



The performance of Mary Lou Williams's *Zodiac Suite* (arranged by Laura Jurd) is made possible with funding from the ABO Trust's Sirens programme, a ten year initiative to support the performance and promotion of music by historical women composers.

In the second half of this concert guest soloist Zoe Rahman performs her own compositions reflecting her classical background and British and Bengali heritage, including the cheerful tune depicting a *Red Squirrel* which was originally written for piano trio, and arranged by Mark Armstrong for the National Youth Jazz Orchestra's 50th anniversary. Alongside Rahman's works we hear Nikki Iles's tribute to American jazz pianist and composer Geri Allen, and acclaimed jazz musician Helen Sung's arrangement of *Four by Five* from McCoy Tyner 1967 Album *The Real McCoy*.

**Mary Purcell Cosgrave**  
18 February 1958 – 6 November 2019



Mary Purcell Cosgrave was the most wonderful colleague, who loved music and cared deeply for our students. Her unquenchable appetite for life was a true inspiration and she was devoted to the College, which she served for over 22 years. She illuminated the lives of all who encountered her in a quite dramatic way. Most recently Senior Development Manager for Events and Corporate Partnerships, she played a leading role in organising the annual Soiree d'Or fundraising Gala. Above all, she was a very special human being.

Professor Colin Lawson CBE FRCS  
Director

## Mark Armstrong

Mark is jazz professor at the RCM where he runs classes on jazz harmony, arranging, composition and improvisation. He directs the RCM Swing and Jazz bands in concerts which have included performances in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording two albums, *The Calling* (2003) and *The Mighty Sas* (2006). Mark played regularly with Clark's father Stan Tracey recording on his final quintet album *The Flying Pig* (2013) and performing with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin Jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana in which *The Times's* Alyn Shipton described his playing as 'pirouetting through Gillespie's breaks quicker than a hummingbird's wings' and John Fordham of the *Guardian* described him as 'the solo star of the outfit'. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. Mark still performs regularly as a jazz trumpet player including as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted founding Music Director Bill Ashton for 15 years before being appointed as NYJO's Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms concerts, and at the London Jazz Festival in 2012, 2013, 2014 and 2015. Additional education work includes teaching the trumpet at James Allen's Girls' School and working for the ABRSM as an examiner, presenter and moderator.

## Zoe Rahman

Zoe Rahman has firmly established herself as one of the brightest stars on the contemporary jazz scene. Her style is deeply rooted in jazz yet it reflects her classical background, British/Bengali heritage and broad musical taste. Zoe has become a highly sought-after musician, working with the likes of George Mraz, Courtney Pine and Jerry Dammers's Spatial AKA Orchestra. Zoe studied classical piano at the Royal Academy of Music, took a music degree at Oxford University and then won a scholarship to study jazz performance at Berklee College of Music, Boston with JoAnne Brackeen. Zoe won a MOBO Award for *Kindred Spirits*, her fifth album on her own Manushi label featuring her brother Idris on clarinet, her trio, and a guest appearance by UK jazz legend Courtney Pine. The album has been hailed as a 'masterpiece' (*Manchester Evening News*) and 'a work of breath taking musical imagination' (*Metro*). Zoe's second album, *Melting Pot*, was nominated for the Nationwide Mercury Prize in 2006, alongside the likes of Thom Yorke (Radiohead), Arctic Monkeys and Muse. It also won Jazz Album of the Year at the UK's first Parliamentary Jazz Awards. Her fourth album, *Where Rivers Meet*, is a stunning collaboration with her brother Idris, exploring music from their Bengali heritage, which creates 'a wholly original brand of Anglo-Asian music' (*The Sunday Times*). Zoe has been invited to play at many international jazz festivals and has worked extensively throughout the UK and internationally, including performances in USA, Japan, Australia, the Netherlands (North Sea Jazz Festival), Kuwait, Sweden, Norway, Italy, France, Barbados, Romania, Hungary, Ireland, Algeria, Estonia, India, Bangladesh and Sri Lanka. She has been a featured artist on numerous television and radio programmes and is frequently invited to sit on high-profile panels – most notably, the Mercury Music Prize, BBC Young Jazz Musician of the Year and Nottingham International Jazz Piano competition. She shares her passion for music through teaching in a variety of contexts, inspiring musicians of all ages and abilities. From 2013–14 she was Artist in Residence with youth big band Jazz Vehicle in Lincoln.

## RCM Jazz Orchestra

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

### Saxophone

Maddie Wegg (alto)  
Louisa Kataria (alto)  
Joe Mackley (tenor)  
Ethan Townsend (tenor)  
Alex Dani (bari)

### Flute

Rianna Henriques

### Horn

Leo Glenister

### Trumpet

Ruby Barber  
Daniel Venglar  
Ellena Teal  
Josh Cusworth  
Becky Strentz  
Ucheena Cohen Shah

### Trombones

Henry Newton  
Sam Toth  
Morgan Taylor  
James Parkinson  
Eddie Curtis (bass)

### Drum Kit/Percussion

Aaron Townsend  
Dan Kimberley

### Piano

Ethan Heidel

### Guitar

Jerome Ness

### Bass

Joe Orme

Personnel correct at the time of going to print.

The RCM would like to thank the following coaches:

Martin Robertson (saxophone)  
Nathan Bray (trumpet)  
Trevor Mires (trombone)  
Zoe Rahman (rhythm & tutti)

## CHAMBER JAZZ

Tuesday 19 October, 7.30pm | Britten Theatre

Programme to include:

**Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** New work (world premiere)

**Errollyn Wallen** Beehive

**Errollyn Wallen** London's Burning

**Errollyn Wallen** What's Up Doc

**Gwilym Simcock** Stomper

**Jason Rebello** Inevitable Outcome

**Joseph Horowitz** Jazz Harpsichord Concerto

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horowitz's unique Harpsichord Concerto, which combines traditional jazz language with principles of formal thematic development.

Tickets: £5

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## Rush Hour Concert

Wednesday 13 October, 6pm

Performance Hall

|                         |                         |     |
|-------------------------|-------------------------|-----|
| <b>Nick DiBerardino</b> | "Oracle" for Solo Cello | 23' |
| (b1989)                 | 12                      |     |
|                         | 12                      |     |

Zachary Mowitz cello

|              |                                 |    |
|--------------|---------------------------------|----|
| <b>Ravel</b> | Pavane pour une infante défunte | 7' |
| (1875–1937)  |                                 |    |

Paul Mnatsakanov piano

|                |         |     |
|----------------|---------|-----|
| <b>Janáček</b> | Pohádka | 12' |
| (1854–1928)    |         |     |

Eleonore Bernhardt cello  
Giacomo Rossi Prodi piano



## Upcoming Events

### Chamber Jazz

Tuesday 19 October, 7:30pm

Britten Theatre

Repertoire to include:

**Chick Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** New Work

**Errollyn Wallen** Beehive

**Joseph Horowitz** Jazz Harpsichord Concerto

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Programme details correct at time of going to print.



## ORCHESTRAL MASTERWORKS

Thursday 14 October 2021, 6pm

Amaryllis Fleming Concert Hall

Ben Palmer conductor

RCM Philharmonic



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## ORCHESTRAL MASTERWORKS

Thursday 14 October 2021, 6pm | Amaryllis Fleming Concert Hall

**Ben Palmer** conductor  
**RCM Philharmonic**

|   |  |     |
|---|--|-----|
| <b>Dukas</b><br>(1865–1935)                       | The Sorcerer's Apprentice  | 12' |
| <b>Ramin Djawadi (arr Ben Palmer)</b><br>(b 1974) | Game of Thrones Suite  | 5'  |
| <b>John Williams</b><br>(b 1932)                  | Selections from Harry Potter Suites<br><i>i Hedwig's Theme</i><br><i>ii The Philosopher's Stone</i><br><i>iii Fawkes the Phoenix</i><br><i>iv The Chamber of Secrets</i><br><i>v Aunt Marge's Waltz</i><br><i>vi The Knight Bus</i><br><i>vii Witches, Wands and Wizards</i><br><i>viii A Bridge to the Past</i><br><i>ix Harry's Wondrous World</i> | 35' |

This evening Ben Palmer conducts the RCM Philharmonic in a selection of the most iconic scores for film and television.

For the many who have seen the Disney animation *Fantasia*, Dukas's symphonic poem brings to mind the character Mickey Mouse. However, its origins come from Goethe's poem recounting an old sorcerer leaving his workshop in the hands of an inexperienced apprentice. Tired of hard work, the apprentice enchants a broom with magic he is not fully trained in, ensuing chaos.

In Ramin Djawadi's stirring music from the fantasy drama *Game of Thrones*, hear the individual themes representing the major houses, locations and characters of the series.

Finally, step into the magical world of *Harry Potter*. From the opening mystical theme played on the luminous celesta through to a comical waltz with dramatic tempo depicting Aunt Marge's transformation into a helium balloon. Hear the virtuosic solo flute in *Witches, Wands and Wizards* and finally return to *Harry's Wondrous World* with the reoccurrence of the celebrated *Hedwig's Theme*.

## Ben Palmer

Ben Palmer is Chief Conductor of the Deutsche Philharmonie Merck, and Founder and Artistic Director of Covent Garden Sinfonia. He works regularly with the Hallé, the Orchestra of Opera North, Babylon Orchester Berlin, and Grimethorpe Colliery Band, and can often be heard on BBC Radio 3 conducting the BBC Singers and the BBC orchestras. This season he returns to the Royal Liverpool Philharmonic Orchestra, NDR Radiophilharmonie and Deutsches Filmorchester Babelsberg, and will make his debut with the Hofer Symfoniker and Chetham's Symphony Orchestra. Other recent guest conducting engagements include the Royal Philharmonic, Royal Scottish National, Hong Kong Philharmonic, St Petersburg Symphony and Czech National Symphony Orchestras, Royal Northern Sinfonia, London Mozart Players, Sinfonietta Riga, Heidelberger Sinfoniker, Württembergische Philharmonie Reutlingen, Sinfonietta de Lausanne, and Plzenska filharmonie.

Personally authorised by John Williams to conduct his film scores in concert, Ben Palmer is one of Europe's most sought-after specialists in conducting live to picture. He is regularly invited to appear at the Royal Albert Hall with films such as *Jurassic Park*, *E.T. the Extra-Terrestrial*, *Home Alone*, and *Brassed Off*. His film-with-orchestra repertoire includes the *Star Wars* trilogy, *Harry Potter and the Prisoner of Azkaban*, *Jaws*, *Raiders of the Lost Ark*, *Back to the Future*, *Casino Royale*, and *Skyfall*, as well as silent films such as *Metropolis*, *The Gold Rush*, and *The Kid*.

In addition to his work as a conductor, he is in demand as a composer and – most notably for Sony – as arranger and orchestrator. He has written music for Fitbit, Birmingham Contemporary Music Group, Deutsches Kammerorchester Berlin, and Grimethorpe Colliery Band, amongst many others.

[www.benpalmer.net](http://www.benpalmer.net) | [@conductorben](https://twitter.com/conductorben)

## RCM Philharmonic

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. During the past few years the RCM Philharmonic has been led by conductors including Martin André, Martyn Brabbins and Jac van Steen. Preparations for concerts include intensive sectional and tutti rehearsals, usually led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Ben Palmer (tutti strings)

Timothy Lines (woodwind)

Nigel Black (brass)

Alex Neal (percussion)

**Violin I***Emmanuel Webb*

June Lee

Elizaveta Saul

Viviane Plekhotkine

Natasha Humphries

Zhi Hsuan Lim

Bronte Vlasi

Rubie Besin

Mitzi Marley-Clarke

Faye Lam

Julia Blachuta

Helena Thomas

Tom Wilson

Greta Bommarito

**Violin II***Ilai Avni*

Catherine Alsey

Guillermo Ocampos

Lucy Holmes

Macie Wallis

Chenmei Jiang

Alice Dring

Sofia Lisak

Theo Elwes

Maria Jaszewska

Marco Perez Martinez

**Viola***Lia Marcos e Melo*

Elise Pettersen Watten

Yang Yu

Xinyue Kang

Rosie Rowe

Laura Young

**Cello***Anna Crawford*

Ada Guarneri

Dominic Blanchard

Clelia Le Bret

Theodore Baujard

Safira Nielsen

Tze Shui Ip

Jiwon Lee

Joshua Gray

Fei Pu

**Double Bass***Danny Cleave*

Sam Grade

Isabel Garcia Gonzalez

Davide Scafarto

**Flute***Issy Haley-Porteous*

Enya Bowe

Carina Udriste (pic)

**Oboe***Ella Delbruck*

Jess Vinson

Joel Dixon (cor)

**Clarinet***Jasper Perry*

Emily Crook

Ines Cabo (bass)

**Bassoon***Julia Flint*

Bruce Parris

Douglas McDonald

Jamie King (contra)

**Saxophone**

Bekki Lycett

**Horn***Millie Lihoreau*

Beatriz Vila

Caoime Glavin

Amelia Lawson

Henry Wright

**Trumpet***Ed Sykes*

Katie Bannister

Stone Tung

Callum Robb

**Trombone***Pau Hernandez**Santamaria*

Andrew Wilson

Jose Teixeira (bass)

**Tuba**

Lucas Boylan

**Timpani**

Joe Parks

**Percussion***Felix Broden*

Johan Smith

Tobias Engelbrektsson

Will Rowling

Lewis Isaacs

Guy Courtie

**Harp**

Frederica Reis Pinto

Vieira

**Piano/Celeste**

Iain Clarke

Personnel correct at the  
time of going to print.

Italics denote section  
principals.





## **RCM SYMPHONY ORCHESTRA AND CHORUS**

Thursday 28 October and Friday 29 October, 7.30pm

Amaryllis Fleming Concert Hall

**Thomas Zehetmair** conductor

**Henna Mun** soprano

**Daniel Barrett** baritone

**RCM Symphony Orchestra**

**RCM Chorus**

**Mark Biggins** chorus director

**Brahms** Tragic Overture op 81

**Brahms** Ein deutsches Requiem

Our annual chorus concert features Brahms' personal and moving masterpiece, the German Requiem.

Written, it is thought, in memory of his mother, this beautiful work extols the vision of the heavenly life that awaits. Composed for choir and orchestra, the RCM musicians look forward to returning on stage to perform such a magnificent work.

Tickets: £15, £10

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



# GREAT EXHIBITION ROAD FESTIVAL DRAWING FROM MUSIC

Friday 15 October, 6pm

Britten Theatre

## GREAT EXHIBITION ROAD FESTIVAL - DRAWING FROM MUSIC

Friday 15 October, 6pm, Britten Theatre

The annual Great Exhibition Road Festival is a celebration of science and the arts in South Kensington, this year focusing on 'One World' and how art and science can help inspire a greener future.

This evening's concert features a programme reflecting the environment we live in, including *Among Red Mountains* by John Luther Adams, a composer who speaks frequently about the role of classical music in climate change. As well as hearing this stirring music, students from the Royal College of Art will be creating illustrations and paintings live on stage.

|                                 |                      |     |
|---------------------------------|----------------------|-----|
| <b>Takemitsu</b><br>(1930–1996) | <i>Between Tides</i> | 15' |
|---------------------------------|----------------------|-----|

Elizaveta Lessoun cello  
Molin Han violin  
Berniya Hamie piano  
Dora Lam artist

|                                      |                            |     |
|--------------------------------------|----------------------------|-----|
| <b>John Luther Adams</b><br>(b 1953) | <i>Among Red Mountains</i> | 11' |
|--------------------------------------|----------------------------|-----|

Yihan Jin piano  
Benjamin Nugent artist

|                                   |   |     |
|-----------------------------------|---|-----|
| <b>Jasmine Morris</b><br>(b 2001) | <i>Statues of the Voice</i> two fragments from<br><i>Leaves of Grass</i> (World Premiere) | 10' |
|-----------------------------------|---|-----|

Sam Hird baritone  
Viviane Plekhotkine violin  
Hattie Quick viola  
Aurelien Pinchon cello  
Toril Azzalini percussion  
Miya Jazmin-Browne artist

**Cheryl**  
**Frances-Hoad**  
(b 1980)

Cloud Movements  
*i Larghetto*  
*ii Allegro moderato*  
*iii Larghetto*  
*iv Vivace*  
*v Larghetto*

8'

Emily Crook clarinet  
Vera Beumer violin  
Daniel Xia piano  
Hannah Campbell-Wharam artist

## **Takemitsu *Between Tides***

Toru Takemitsu is considered one of the most important Japanese composers to have written music in the Western Tradition. Born in Tokyo in 1930, Takemitsu was called into military service at a very early age. It was during his military service that Takemitsu became aware of Western classical music; however, it wasn't until the post-war U.S occupation of Japan, when he was ill and bed-ridden for a prolonged period of time, that he took the opportunity to immerse himself in the genre.

Often using the theme of 'nature' in his works, *Between Tides* is a 15 minute work for piano trio which evokes the motion of waves and sea landscapes. The weaving melodic gestures and dynamic swells linger throughout the work whilst the tempo is somewhat frenetic to reflect the chaotic nature of waves crashing.

## **John Luther Adams *Among Red Mountains***

John Luther Adams is a composer whose name has become synonymous with writing about the natural world and the effects of climate change on our surroundings. Living for almost 40 years in northern Alaska, his music is grounded in space, stillness and elemental forces. Previously a full-time environmental activist, his music reflects his belief that music can do more than politics to change the world.

*Among Red Mountains* was written in 2001 and the title is the translation from the Gwich'in Athabascan name for a place in the Brooks Range, north of Arctic Village, Alaska. In the performance note, the composer remarks "I've always been intimidated by the piano. As a performer, I never played it very well. And as a composer I've never felt as though I could make the instrument my own." However, after viewing a painting by Frank Stella at Seattle airport and hearing a chamber work by Kyle Gann which includes multiple tempos, he felt compelled to compose this piece for piano.

The piece is written in five independent tempo layers and uses the full scope of the keyboard. The striking hammered chords of varying density reflects what John Luther Adams describes as a cubist approach to composition. The piece aims to depict the unyielding endurance of mountains themselves and it is a tribute to the steadfast surroundings in which we inhabit.

## **Jasmine Morris *Statues of the Voice* (World Premiere)**

Statues of the Voice is inspired by Whitman's portrayal of the human condition in *Leaves of Grass* where he illustrates both the beauty and destructive nature of mankind. *To Think of Time* and *I sing the Body Electric* made me think about how we as a race continue to destroy our home despite the fact that we are fully capable of repairing the damage we caused. Through this piece I want to emphasize that man is nature's child and that we must never be disjoined from it.

## **Cheryl Frances-Hoad *Cloud Movements***

Cheryl Frances-Hoad was born in Essex in 1980 and received her musical education from the Yehudi Menuhin School, the University of Cambridge and Kings College London. She wrote her first piece within weeks of taking up the cello aged seven and by fifteen she won the BBC Young Composer of the Year competition for her Concertino for Cello, Piano, Percussion and Orchestra. Cheryl Frances-Hoad felt that her desire to compose developed from the chronic shyness she experienced as a child and twenty years on, she is admired for her originality, fluency and professionalism on the contemporary British music scene.

Cloud Movements was written in 2014 and premiered by Ensemble Matisse at the Purcell Room on the 8th January 2015. The concept for the piece was developed whilst on the composer's honeymoon in Tuscany. She recalls watching the changing shapes of a cloud crossing the sky over a glass of Tuscan Red as they gradually metamorphose in shape, following no particular rules. Cheryl Frances-Hoad also cites Naomi Klein's book about climate change and capitalism, *This Changes Everything* as an influential piece of literature in developing this work.

The work begins gently with the clarinet and violin parts following behind the harmonic shifts in the piano part. The acute delay between the melodic lines is reflective of the gentle movements of clouds which move as particles rather than moving as one. The second and fourth movements of the piece are both canons - The first a three part canon and the second a four part, palindromic one. The final movement also features palindromic writing whereby the melody is the same when played backward or forward.

## Upcoming Events

### CHAMBER JAZZ

Tuesday 19 October, 7:30pm

Britten Theatre

Repertoire to include:

**Chick Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** The Impromptu Project (World Premiere)

**Errollyn Wallen** What's Up Doc

**Joseph Horowitz** Jazz Harpsichord Concerto

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horowitz's unique *Harpsichord Concerto*, which combines traditional jazz language with principles of formal thematic development.

Tickets: £5

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Programme details correct at time of going to print.



## Museum Concerts

Friday 15 October, 12:30pm

Museum Gallery

|                             |  |     |
|-----------------------------|--|-----|
| <b>Haydn</b><br>(1732–1809) | Trio in D Major, Hob XV:16<br><i>i Allegro</i><br><i>ii Andantino piu toso allegretto</i><br><i>iii Vivace assai</i> | 21' |
|-----------------------------|--|-----|

Rikki Wolpowitz historical flute  
Pablo Tejedor Gutierrez baroque cello  
Dominika Maszczyńska harpsichord

|                              |   |     |
|------------------------------|---|-----|
| <b>Pleyel</b><br>(1757–1831) | Trio in E minor, B. 435<br><i>i Allegro</i><br><i>ii Andantino</i><br><i>iii Rondo - Allegretto</i> | 17' |
|------------------------------|---|-----|

Rikki Wolpowitz historical flute  
Pablo Tejedor Gutierrez baroque cello  
Dominika Maszczyńska harpsichord

|                             |   |     |
|-----------------------------|---|-----|
| <b>Haydn</b><br>(1732–1809) | Trio in F Major, Hob XV:17<br><i>i Allegro</i><br><i>ii Tempo di menuetto</i> | 14' |
|-----------------------------|---|-----|

Rikki Wolpowitz historical flute  
Pablo Tejedor Gutierrez baroque cello  
Dominika Maszczyńska harpsichord

## Upcoming Events

### Chamber Jazz

Tuesday 19 October, 7:30 PM

Britten Theatre

Repertoire to include:

Chick Corea - Spain

Schuller - Suite for Wind Quintet

Jack Marks - New Work

Errollyn Wallen - Beehive

Errollyn Wallen - London's Burning

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's Beehive and Joseph Horowitz's unique Harpsichord Concerto, which combines traditional jazz language with principles of formal thematic development.

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# RCM AT ST. MARY ABBOTS

Friday 15 October, 1:05pm

## RCM at St. Mary Abbots

Friday 15 October, 1:05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

|                |                              |    |
|----------------|------------------------------|----|
| <b>Cassadó</b> | Suite for Solo Cello         | 7' |
| (1897–1966)    | <i>i Preludio - Fantasía</i> |    |

Laura Peribañez Artero cello

|                  |  |     |
|------------------|--|-----|
| <b>Beethoven</b> | String Quartet No. 4 in C minor, Op. 18    | 25' |
| (1770–1827)      | <i>i Allegro ma non tanto</i>              |     |
|                  | <i>ii Andante scherzo quasi allegretto</i> |     |
|                  | <i>iii Menuetto: Allegretto</i>            |     |
|                  | <i>iv Allegro-Prestissimo</i>              |     |

### Tharros Quartet

Ugo Clement violin

Marsha Ford violin

Vanessa Hristova viola

William Liu cello

|              |                                       |     |
|--------------|---------------------------------------|-----|
| <b>Haydn</b> | String Quartet in G major, Op.77 No.1 | 25' |
| (1732–1809)  | <i>i Allegro moderato</i>             |     |
|              | <i>ii Adagio</i>                      |     |
|              | <i>iii Menuetto. Presto</i>           |     |
|              | <i>iv Finale. Presto</i>              |     |

### Fiora Quartet

Sofía Gómez Alberto violin

Isabella Todes violin

Joseph Lowe viola

Berniya Hamie cello

## **Laura Peribáñez Artero**

Laura Peribáñez Artero is quickly gaining recognition as one of the most exciting and versatile Spanish musicians of her generation. Growing up in Barcelona, she made her concert debut at l'Auditori de Barcelona at the age of 9 and has since performed extensively across Spain and Europe in festivals such as Aurora Chamber Music Festival in Sweden, ICMC Schloss Weikersheim in Germany and the Cello Biënnale Amsterdam.

She has received awards from the British Spanish Society, Drake Calleja Trust, Craxton Memorial Trust and the Culture Department of the Catalan Government, and is grateful to the Hattori Foundation for their generous support. Laura is an Antonio Brosa Award holder at the Royal College of Music where she is pursuing an Artist Diploma degree. In 2020 she won the 3rd prize at the JM Spain String Competition.

Recent highlights include performances and recordings for Decca, ECM Records and Classic FM in London and concerts in Flagey (Brussels), Musical Instruments Museum (Brussels), White Piano Hall (Vilnius), DeSingel (Antwerp) and Theater aan het Vrijhof Maastricht. In Spain, Laura Peribáñez is a frequent guest at venues such as Palau de la Música Catalana (Barcelona) and Auditorio de Zaragoza. She has collaborated with and received guidance from the Casals Quartet, Frans Helmerson, Gary Hoffman, Ferenc Rados, Heime Müller and Gordan Nikolic amongst others.

Laura has recently performed in the Palace of Nations in Geneva and has filmed and performed in the new institutional video of the Government of Catalunya. She is currently developing the 'Cognitive Dissonances' project with the support of the Spanish Embassy in the UK, which includes the commission of a new work for cello and electronics.

She plays a cello made by Paul Belin in 2018 and a Bultitude bow from the Royal College of Music collection.

## **Tharros Quartet**

The Tharros Quartet, originally formed in 2019, is comprised of players from London's leading conservatoires with large performance backgrounds. Performing in countries including France, Germany, Austria, Bulgaria, Russia, China and the USA. Coached by some of the World's leading professors including, Melissa Phelps, Mark Messenger, and Bryonny Gibson-Cornish the quartet is quickly broadening their knowledge and expertise. Having taken part in masterclasses with Mats Zetterqvist, performing on the Amaryllis Flemming Concert Hall stage at the RCM as part of Super String Sunday and previously performing at St Mary Abbotts Church this quartet is steadily building their performance repertoire.

## **Fiora Quartet**

The Fiora Quartet is a newly formed ensemble made up of four RCM musicians sharing a passion for chamber music. The quartet made its debut performance at the Super String Sunday in 2021 and has had the opportunity to work with great musicians such as Mats Zetterqvist, Nathan Braude, Mark Messenger, Rafael Todes and Michal Kaznowski. Future performances in November and December include a lunchtime concert at St Olave's Church in London and an evening concert as part of the Brickwall Music and Arts Society concert series.

## Upcoming Events

### CHAMBER JAZZ

Tuesday 19 October 2021, 1:05pm

Britten Theatre

Repertoire to include:

**Chick Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** New Work

**Errollyn Wallen** Beehive

**Joseph Horowitz** Jazz Harpsichord Concerto.

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horowitz's unique *Harpsichord Concerto*, which combines traditional jazz language with principles of formal thematic development.

Tickets: £5

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**R O Y A L**

**COLLEGE**

**OF MUSIC**

*London*

# HARP, GUITAR AND DOUBLE BASS FESTIVAL

Sunday 17 October from 12pm



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Programme details correct at time of going to print.

Today will lift the curtain on the amazing harp, guitar and double bass departments at the Royal College of Music. Together we will be exploring the world of contemporary techniques with RCM composers, our professors will be on hand to give lessons and lead workshops. Solo and chamber music performances will be presented continuously throughout the day in the Amaryllis Fleming Concert Hall. We welcome remotely bassist Joel Quarrington from Canada, guitarist John Williams here in the UK and harpist Stephen Fitzpatrick from Germany. Alexander Technique specialist and double bass player Peter Buckoke will be presenting a session on pain-free playing. Harpists, guitarists and double bassists will come together in ensembles to present music from the baroque period to the present day, and our festival will end with a performance by internationally renowned guitar duo Chris Stell and Mark Eden.

### **Mark Messenger**

Head of Strings

# HARP, GUITAR AND DOUBLE BASS FESTIVAL TIMETABLE

## Amaryllis Fleming Concert Hall

|             |                       |
|-------------|-----------------------|
| 1.00–1.50pm | Lunchtime concert     |
| 2.00–5.00pm | Performances          |
| 5.00–5.50pm | Eden Stell Guitar Duo |

## Performance Hall | Harp

|               |  |
|---------------|--|
| 12.00–12.50pm | Contemporary Harp Music featuring RCM Composers with Ieuan Jones |
| 2.00–2.50pm   | Harp Performance Class with Daphne Boden                         |

## Performance Studio | Harp

|             |  |
|-------------|--|
| 3.00–3.50pm | Ask Me Anything with Stephen Fitzpatrick |
|-------------|--|

## Inner Parry Room | Guitar

|               |  |
|---------------|--|
| 12.00–12.50pm | Contemporary Guitar Music featuring RCM Composers with Gary Ryan |
| 2.00–2.50pm   | Guitar Performance Class with Carlos Bonell                      |
| 4.00–4.50pm   | Jack Hancher   |

## East Parry Room | Guitar

|             |                                    |
|-------------|------------------------------------|
| 3.00–3.50pm | Ask Me Anything with John Williams |
|-------------|------------------------------------|

## Recital Hall | Double Bass

|               |  |
|---------------|--|
| 12.00–12.50pm | Contemporary Double Bass Music featuring RCM Composers with Enno Senft |
| 2.00–2.50pm   | Double Bass Performance Class with Enno Senft                          |
| 3.00–3.50pm   | Ask Me Anything with Joel Quarrington                                  |
| 4.00–5.00pm   | Brilliant Pain-Free Bass Playing with Peter Buckoke                    |

Please note that seating for all events will be on a first come first served basis.

The RCM Café will be open 10am to 4pm for refreshments.

## RCM Museum

You are able to drop into the RCM Museum between 2 and 6pm.

If the capacity has been reached you may be asked to wait until space becomes available. Last entry will be 30 minutes before closing time.

# Amaryllis Fleming Concert Hall

1.00–1.50pm | Lunchtime concert

Glinka                      The Lark                      6'  
(arr. Balakirev)  
(1804–1857)

Agnese Contadini harp

S Assad                      Uarekena                      8'  
(b1952)

Sacha Bistany, Joe Orme, Jerome Ness, Arie Dakesian guitar quartet

Weill (arr. W Marz)      Mack the Knife                      4'  
(1900–1950)

Yuning Sun, Haley Kwai, Tannaz Beigi Jouinani, Dian Yi harp quartet

J Lauber                      Bass Quartet                      13'  
(1864–1952)

Alexander Heather, Will Duerden, Ketan Curtis, Daniil Margulis double bass quartet

S Reich                      Electric Counterpoint                      5'  
(b1936)                      *Fast*

Joe Orme guitar

Gossec                      Symphonie concertante du ballet de Mirza                      15'  
(arr. E Degli Esposti)  
(1734–1829)

Ieuan Jones, Agnese Contadini, Liza Rakovska, Hei Tung Kan, Ian Lim, Diane Yi  
harp ensemble

## 2.00–3.00pm | Performances

|                               |   |    |
|-------------------------------|---|----|
| <b>Tippett</b><br>(1905–1998) | <b>The Blue Guitar</b><br><i>i Transforming</i><br><i>ii Juggling</i> | 9' |
|-------------------------------|---|----|

Picasso's *The Old Guitarist* projected on screen

**Axel Krogness** guitar

|                                |                                     |    |
|--------------------------------|-------------------------------------|----|
| <b>Tournier</b><br>(1924–2016) | <b>Sonatine for harp op 30</b><br>/ | 6' |
|--------------------------------|-------------------------------------|----|

**Federica Campos** harp

|   |                         |    |
|---|-------------------------|----|
| <b>Piazzolla</b><br>(arr. Assad)<br>(1921–1992) | <b>Invierno Porteño</b> | 7' |
|---|-------------------------|----|

**Arie Dakesian** guitar

|                           |                      |    |
|---------------------------|----------------------|----|
| <b>X Foley</b><br>(b1995) | <b>Irish Fantasy</b> | 5' |
|---------------------------|----------------------|----|

**Alexander Heather** double bass

|                                 |  |    |
|---------------------------------|--|----|
| <b>Grandjany</b><br>(1891–1975) | <b>Fantasy on a Theme of Haydn op 31</b> | 8' |
|---------------------------------|--|----|

**Annest Davies** harp

|                         |                        |       |
|-------------------------|------------------------|-------|
| Schubert<br>(1797–1828) | Nacht Und Träume D 827 | 2'30" |
|-------------------------|------------------------|-------|

|                        |       |       |
|------------------------|-------|-------|
| Tabakov<br>(1935–2018) | Motiv | 4'30" |
|------------------------|-------|-------|

Will Duerden double bass

|                      |  |    |
|----------------------|--|----|
| Lauro<br>(1917–1986) | Suite Venezolana<br><i>Danza Negra</i> | 3' |
|----------------------|--|----|

|                        |  |    |
|------------------------|--|----|
| Dodgson<br>(1924–2013) | Partita no 1<br><i>ii Molto Vivace</i> | 3' |
|------------------------|--|----|

Sacha Bistany guitar

|                        |                                       |    |
|------------------------|---------------------------------------|----|
| Judith Weir<br>(b1954) | What sound will chase elephants away? | 5' |
|------------------------|---------------------------------------|----|

Will Duerden, Phoebe Clarke double bass duo

## 3.00–4.00pm | Performances

|                        |                                  |    |
|------------------------|----------------------------------|----|
| Albéniz<br>(1864–1909) | Suite española<br><i>Sevilla</i> | 7' |
|------------------------|----------------------------------|----|

Mark Dangerfield guitar

|                      |                       |    |
|----------------------|-----------------------|----|
| F Rabbath<br>(b1931) | Iberique Peninsulaire | 4' |
|----------------------|-----------------------|----|

Daniil Margulis double bass

|           |                |    |
|-----------|----------------|----|
| F Rabbath | Chasse à Cour' | 4' |
|-----------|----------------|----|

Ketan Curtis double bass

|                                |  |       |
|--------------------------------|--|-------|
| <b>Strauss</b><br>(1864–1949)  | <b>Morgen op 27 no 4</b>                                   | 3'    |
| <b>Greta Roberts</b> harp      | <b>Dafydd Jones</b> tenor                                  |       |
| <b>Couperin</b><br>(1669–1733) | <b>The Mysterious Barricades</b>                           | 4'    |
| <b>Seungyeon Lee</b> guitar    |  |       |
| <b>De Falla</b><br>(1876–1946) | <b>Tus Ojillos Negros</b>                                  | 4'    |
| <b>Tom Bennett</b> guitar      | <b>Ceferina Penny</b> soprano                              |       |
| <b>Britten</b>                 | <b>The Sally Gardens</b>                                   | 2'30" |
| <b>Britten</b>                 | <b>The Foggy, Foggy Dew</b>                                | 2'30" |
| <b>Tom Bennett</b> guitar      | <b>Sam Hird</b> bass-baritone                              |       |
| <b>J S Bach</b>                | <b>Prelude BWV 997</b>                                     | 3'    |
| <b>Yuting Wu</b> guitar        |  |       |
| <b>J S Bach</b>                | <b>Prelude BWV 997</b>                                     | 3'    |
| <b>Ian Lim</b> harp            |  |       |
| <b>Walton</b><br>(1902–1983)   | <b>Five Bagatelles for Guitar</b><br><i>Bagatelle no 2</i> | 6'    |
| <b>Ponce</b><br>(1882–1948)    | <b>Sonata no 3</b><br><i>i Allegro moderato</i>            | 2'    |
| <b>Zoe Barnett</b> guitar      |  |       |



## 4.00–5.00pm | Performances – Harp

|                                |  |       |
|--------------------------------|--|-------|
| <b>Tournier</b><br>(1924–2016) | <b>Etude de Concert</b><br><i>Au Matin</i> | 4'30" |
|--------------------------------|--|-------|

|                             |  |       |
|-----------------------------|--|-------|
| <b>D Watkins</b><br>(b1938) | <b>Petite Suite</b><br><i>Fire Dance</i> | 2'30" |
|-----------------------------|--|-------|

**Claudia Mambery** harp

|                  |  |     |
|------------------|--|-----|
| <b>Grandjany</b> | <b>Children's Hour Suite</b><br><i>Into Mischief</i><br><i>Little Angel</i><br><i>Giddap Pony</i><br><i>Playing in the Garden</i><br><i>Parade</i><br><i>The Sandman</i> | 11' |
|------------------|--|-----|

**Yuning Sun** harp

|                                    |   |     |
|------------------------------------|---|-----|
| <b>Walter-Kuhne</b><br>(1685–1757) | <b>Fantasie on a theme from Tchaikovsky's Opera "Eugene Onegin"</b> | 10' |
|------------------------------------|---|-----|

**Dian Yi** harp

|                  |  |    |
|------------------|--|----|
| <b>Grandjany</b> | <b>Fantasy on a Theme of Haydn op 31</b> | 8' |
|------------------|--|----|

**Tannaz Beigi Jouinani** harp

|              |   |    |
|--------------|---|----|
| <b>Trad.</b> | <b>Amid Flowers Beside the River Under a Spring Moon?</b> | 6' |
|--------------|---|----|

**Ian Lim** harp

Glinka                      The Lark  
(arr. Balakirev)

6'

Agnese Contadini harp

Weill                      Mack the Knife  
(arr. W Marz)

4'

Yuning Sun, Haley Kwai, Tannaz Beigi Jouinani, Dian Yi harp quartet

# Harp Events

## Performance Hall

12.00–12.50pm | Contemporary Harp Music featuring RCM Composers with Ieuan Jones

Jan Pospisil      ... a caged sakura blossom...  
(b2001)

Liza Rakovska  
Tannaz Beigi Jouinani

\* \* \*

2.00–2.50pm | Harp Performance Class with Daphne Boden

Tannaz Beigi Jouinani

## Performance Studio

3.00–3.50pm | Ask Me Anything with Stephen Fitzpatrick

# Guitar Events

## Inner Parry Room

12.00–12.50pm | Contemporary Guitar Music featuring RCM Composers with Gary Ryan

Molly Frances Arnuk    Meditation on Flight  
(b2003)

Karl Guhl                    A Theme of a Thought  
(b2002)

Ethan Lieber                October Festival  
(b2002)

Hangrui Zhang             Seeing Through  
(b1989)

Touko Niemi                Horse Music  
(b1997)

Jerome Ness  
Joe Orme

\* \* \*

2.00–2.50pm | Guitar Performance Class with Carlos Bonell

Lucian Kolar

## East Parry Room

3.00–3.50pm | Ask Me Anything with John Williams

# Inner Parry Room

4.00–4.50pm | Jack Hancher Recital

|                                |   |
|--------------------------------|---|
| <b>J S Bach</b><br>(1685–1750) | Violin Partita no 1 in B minor BWV 1002 arr. for guitar<br><i>Sarabande / Double</i><br><i>Bourree / Double</i> |
|--------------------------------|---|

|  |   |
|--|---|
| <b>Rowallan/Straloch</b><br>(arr. S Shibe) | <b>Scottish Lute Manuscripts</b><br><br><i>Swit Sant Nikola</i><br><i>The Canaries I</i><br><i>The Canaries II</i><br><i>A Scots Tune</i> |
|--|---|

|                                 |                   |
|---------------------------------|-------------------|
| <b>J Dowland</b><br>(1563–1626) | <b>Praeludium</b> |
|---------------------------------|-------------------|

|                  |                                 |
|------------------|---------------------------------|
| <b>J Dowland</b> | <b>Fantasia in G major P 73</b> |
|------------------|---------------------------------|

|                               |  |
|-------------------------------|--|
| <b>Britten</b><br>(1913–1976) | <b>Nocturnal after John Dowland op 70</b><br><i>Musingly</i><br><i>Very Agitated</i><br><i>Restless</i><br><i>Uneasy</i><br><i>March-Like</i><br><i>Dreaming</i><br><i>Gently Rocking</i><br><i>Passacaglia</i><br><i>Slow and Quiet</i> |
|-------------------------------|--|

**Jack Hancher** is an award winning classical guitarist. He completed his Master in Performance at the Royal College of Music (RCM), London in 2018 where he studied with Gary Ryan and Chris Stell and won the RCM Guitar Award 2014 while still in his second year as an undergraduate. In 2020, Jack won First Prize at both the Zagreb Guitar Festival Competition and the Plovdiv GuitArt Festival Competition. He was also awarded Second Prize at the Altamira International Guitar Competition 2021 and Fourth Prize at the Changsha International Guitar Competition 2020. In 2015, in duo with guitarist Haydn Bateman, he performed for the IGF Aspire Stage Concert at Kings Place, performing music by Rodrigo, Piazzolla and Houghton. In 2017, he was accepted onto the International Guitar Foundation (IGF) Young Artists Platform and performed at the IGF London Guitar Festival at Kings Place in October that year. In 2018, Jack made his debut at Wigmore Hall, London, performing his arrangements of Albeniz's piano music and at the Cheltenham Contemporary Arts Festival with music by Arnold, Britten and Dowland. He has performed across Europe in venues such as the Großer Ehrbar Saal, Vienna and the Conservatorio Giuseppe Verdi, Turin.

# Amaryllis Fleming Concert Hall

5.00–5.50pm | Eden Stell Guitar Duo

**Castelnuovo-Tedesco**  
(1895–1968)

**Les Guitares Bien Tempérées**

*Prelude and Fugue no 1 in G minor*

*Prelude and Fugue no 4 in E major*

**Hume**

(c1579–1645)

**Sweet Music**

*The Earl of Salisbury's Favourite*

*The Earl of Sussex' Delight*

**C Stell**

(b1968)

Poems in music (after Yeghishe Charents)

*The flowers gently bend*

*Invisible Guests*

*Red Sonnet*

*My Morning Star*

*Here I stand Again*

**Scarlatti (arr. M Eden)** **Sonatas**

(1685–1757)

*Sonata in E flat major K 475*

*Sonata in E flat major K 474*

*Sonata in B flat major K 545*

## Eden–Stell Guitar Duo

Internationally renowned for their dynamism, innovation and breath-taking virtuosity the Eden–Stell Guitar Duo have 'breathed new life into the world of the classical guitar.' (Rotterdam Dagblad). Likened to a 'miraculous single guitarist blessed with an impossibly wonderful technique and an exceptionally delicate touch' (The Observer), the Eden–Stell Guitar Duo have been invited to perform at venues and music festivals around the world; including Germany, France, Netherlands, Belgium, Austria, Sweden, Spain, Portugal, Italy, Romania, Turkey, USA, Canada, Mexico, South and Central America and Australia, plus numerous radio and TV appearances on ITV, BBC and European and North American networks. Soon after, the Duo were selected to perform for the Park Lane Group's Young Artists' Concert Series and won the South East Musicians' Platform competition, giving them debut concerts at London's Wigmore Hall and Southbank Centre where they have since become regular artists, performing at both venues for music organisations such as 'Live Music Now!', the Kirckman Concert Society, Classical Guitar Magazine, and the International Guitar Foundation. Mark's and Chris' concerto engagements have included performances with the Prague Chamber Orchestra and International Philharmonic at some of Europe's largest venues including the Beethovenhalle and Stuttgart Liederhalle, with recent international recitals for prestigious events such as Guitar Foundation of America (2009), Omni Foundation Concert Series in San Francisco (2010), Wigmore Hall London (2009), London Guitar Festival at Kings Place (2008-9), The Sage Gateshead (2008-9), Alla Grande Festival in Canada (2009) and Uppsala Kongress Hall Sweden (2010), and making their debut in the Changsha festival in China 2017. [www.edenstell.com](http://www.edenstell.com)

# Double Bass Events

## Recital Hall

12.00–12.50pm | Contemporary Double Bass Music featuring RCM Composers with  
Enno Senft

Gwydion Powel Rhys Passacaglia  
(b2003)

Delyth Field Droplet  
(b2001)

Phoebe Clarke  
Will Duerden

\* \* \*

2.00–2.50pm | Double Bass Performance Class with Enno Senft

Ketan Curtis

\* \* \*

3.00–3.50pm | Ask Me Anything with Joel Quarrington

\* \* \*

4.00–4.50pm | Brilliant Pain-Free Bass Playing with Peter Buckoke



EUROPEAN HORIZONS

RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 18 October, 1.05pm





## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 18 October, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

|                 |                               |     |
|-----------------|-------------------------------|-----|
| <b>Schubert</b> | Piano Sonata in A major D 664 | 20' |
| (1797–1828)     | <i>i Allegro moderato</i>     |     |
|                 | <i>ii Andante</i>             |     |
|                 | <i>iii Allegro</i>            |     |

Chih-Jung Lai piano

|                    |                               |    |
|--------------------|-------------------------------|----|
| <b>L Boulanger</b> | Nocturne for Violin and Piano | 4' |
| (1893–1918)        |                               |    |

Laura Armstrong cello  
Harry Baker piano

|               |         |    |
|---------------|---------|----|
| <b>Delius</b> | Romance | 6' |
| (1862–1934)   |         |    |

Laura Armstrong cello  
Harry Baker piano

|              |                                 |     |
|--------------|---------------------------------|-----|
| <b>Widor</b> | Suite for Flute and Piano op 34 | 17' |
| (1844–1937)  | <i>i Moderato</i>               |     |
|              | <i>ii Scherzo</i>               |     |
|              | <i>iii Romance</i>              |     |
|              | <i>iv Final</i>                 |     |

Margot Pommellet flute  
Thibault Maurin piano



## **Chih-Jung Lai**

Pianist Chih-Jung Lai made his concerto debut with Kaohsiung Youth Symphony Orchestra in 2007, performing Mendelssohn's first concerto. He has performed in numerous concert halls including Taipei National Concert Hall, National Kaohsiung Centre for the Arts and Rector's Palace in Croatia. He has also been selected to play in several masterclasses and festivals including the Salzburg Festival under Dominique Merlet and Robert Levin, and workshops by Maria João Pires. Chih-Jung is currently studying on the Artist Diploma programme at the Royal College of Music with Ilya Kondratiev and Sofya Gulyak. He graduated with a Bachelor's degree from the National Taipei University of the Arts (Taiwan) where he studied with German pianist, Rolf-Peter Wille. Wille's guidance nurtured Chih-Jung's interest in German-speaking composers, especially Beethoven and Schubert. Chih-Jung has won prizes at several national and international competitions, including first prize in the International Haydn Piano Competition in Vienna, and second prize in the national piano competition in Taiwan.

## **Laura Armstrong**

Laura Jane Armstrong is currently studying at the Royal College of Music with Raphael Wallfisch. Previously she completed a Bachelor of Music degree at the Royal Academy of Music studying with Felix Schmidt and Benjamin Hughes. Laura has had the privilege of attending masterclasses with Ralph Kirshbaum, Steven Doane, Mario Brunello, Hannah Roberts Alexander Baillie, Gidon Kremer and Thomas Riebl. Her contemporary classical work includes projects under the direction of Oliver Knussen, with mentoring from Harrison Birtwistle. Highlights include a newly commissioned work for BBC Radio 3 at Marsden Jazz Festival.

Laura has been broadcast on BBC Radio 3, Swedish radio, WBGO (New York radio station) and Medici TV. She has played at the Baltic Sea Festival, the Royal Albert Hall and participated in the International Musicians Seminar at Prussia Cove, in Thomas Ades's class. A keen chamber musician, Laura's ensemble the Tee Trio were a semi-finalists in the St Martin-in-the-Fields Chamber Music competition and finalists for the Jacob Barnes Scholarship. She has also toured Scandinavia as a member of the Estonian Festival Orchestra under the baton of Paavo Jarvi.

Laura is grateful to be supported by the Mamie and Ruth Waddell Memorial Prize, the Emma Newton Grant and the Denne Gilkes Memorial Fund, and is very happy to have been recently awarded the RPS Julius Isserlis Scholarship.

## **Margot Pommellet**

Margot Pommellet started learning the flute with Franck Launay and Anna Kowalska at the Conservatoire of Nogent-sur-Marne. In 2019, she entered the Conservatoire à Rayonnement Régional de Reims and joined Odile Renault's flute class and André Serre-Milan's composition class. Two years later, she obtained her degree in flute and chamber music with honours. She is committed to cultural democratisation within the Divertimento orchestra directed by Zahia Ziouani and the Maison nationale des artistes. In 2021, she was admitted to the Royal College of Music in London in the class of Gitte Marcusson and Adam Walker.

## **Thibault Maurin**

Thibault Maurin obtained his master's degree in piano in May 2021 at the Conservatoire National Supérieur de Musique in Paris in the class of Denis Pascal. Thibault Maurin continues his studies at the Royal College of Music for a Master of Performance with Dmitri Alexeev, where he is supported by the Gary & Eleanor Brass Scholarship. As a chamber musician, he has performed with the Daphnis Ensemble at the Syrinx Festival, but also in recital at Les Spirades de la Frette-sur-Sein.

Thibault was admitted to the Conservatoire à rayonnement régional de Paris in the class of Brigitte Bouthinon Dumas in 2010. He was the winner of several international competitions such as the Claude Kahn and the Chatou competitions. He was also awarded a prize in the International Summer Academy of Flaine. In 2016, he obtained his degree with high honours with commendation from the panel.

## Upcoming Events

### CHAMBER JAZZ

Tuesday 19 October 2021, 7.30pm

Britten Theatre

Repertoire to include:

**Chick Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** New Work

**Errollyn Wallen** Beehive

**Joseph Horowitz** Jazz Harpsichord Concerto.

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horowitz's unique *Harpsichord Concerto*, which combines traditional jazz language with principles of formal thematic development.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## Museum Concerts

Friday 15 October, 12:30pm

Museum Gallery

|                             |  |     |
|-----------------------------|--|-----|
| <b>Haydn</b><br>(1732–1809) | Trio in D Major, Hob XV:16<br><i>i Allegro</i><br><i>ii Andantino piu toso allegretto</i><br><i>iii Vivace assai</i> | 21' |
|-----------------------------|--|-----|

Rikki Wolpowitz historical flute  
 Pablo Tejedor Gutierrez baroque cello  
 Dominika Maszczyńska harpsichord

|                              |   |     |
|------------------------------|---|-----|
| <b>Pleyel</b><br>(1757–1831) | Trio in E minor, B. 435<br><i>i Allegro</i><br><i>ii Andantino</i><br><i>iii Rondo - Allegretto</i> | 17' |
|------------------------------|---|-----|

Rikki Wolpowitz historical flute  
 Pablo Tejedor Gutierrez baroque cello  
 Dominika Maszczyńska harpsichord

|                             |   |     |
|-----------------------------|---|-----|
| <b>Haydn</b><br>(1732–1809) | Trio in F Major, Hob XV:17<br><i>i Allegro</i><br><i>ii Tempo di menuetto</i> | 14' |
|-----------------------------|---|-----|

Rikki Wolpowitz historical flute  
 Pablo Tejedor Gutierrez baroque cello  
 Dominika Maszczyńska harpsichord

## Upcoming Events

### Chamber Jazz

Tuesday 19 October, 7:30 PM

Britten Theatre

Repertoire to include:

Chick Corea - Spain

Schuller - Suite for Wind Quintet

Jack Marks - New Work

Errollyn Wallen - Beehive

Errollyn Wallen - London's Burning

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's Beehive and Joseph Horowitz's unique Harpsichord Concerto, which combines traditional jazz language with principles of formal thematic development.

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## Lunchtime Concert

Tuesday 19 October, 1.05pm

Performance Studio

|                             |   |     |
|-----------------------------|---|-----|
| <b>Haydn</b><br>(1732–1809) | Quartet no 62 in C major, op 76 no 3<br><i>i Allegro con spirito</i><br><i>ii Andante cantabile</i><br><i>iii Menuetto. Presto</i><br><i>iv Allegro ma non-troppo</i> | 27' |
|-----------------------------|---|-----|

|                                 |   |     |
|---------------------------------|---|-----|
| <b>Beethoven</b><br>(1770–1827) | String Quartet no 4 in C minor op 18<br><i>i Allegro ma non tanto</i><br><i>ii Andante scherzoso quasi allegretto</i><br><i>iii Menuetto: Allegretto</i><br><i>iv Allegro - Prestissimo</i> | 26' |
|---------------------------------|---|-----|

### Hogarth Quartet

Gabriella Jones baroque violin  
Coco Inman baroque violin  
Ana Dunne-Sequi baroque viola  
Samuel Ng baroque cello

## Upcoming Events

### CHAMBER JAZZ

Tuesday 19 October, 7.30pm

Britten Theatre

Repertoire to include:

**Chick Corea** Spain

**Schuller** Suite for Wind Quintet

**Jack Marks** The Impromptu Project (World Premiere)

**Errollyn Wallen** What's Up Doc

**Joseph Horowitz** Jazz Harpsichord Concerto

Join us for an evening of jazz. Featuring the powerful gospel sounds of Errollyn Wallen's *Beehive* and Joseph Horowitz's unique *Harpsichord Concerto*, which combines traditional jazz language with principles of formal thematic development.

Tickets: £5

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Programme details correct at time of going to print.



CHAMBER JAZZ

Tuesday 19 October, 7.30pm

Britten Theatre

## CHAMBER JAZZ

Tuesday 19 October, 7.30pm, Britten Theatre

**Corea** Spain 8'  
(1941–2021)

Joe Mackley saxophone  
Henry Newton trombone  
Pablo Barrios piano  
Joe Orme bass guitar  
James Burton drum kit

**Schuller** Suite for Wind Quintet 7'  
(1925–2015) *i Prelude. Allegro*  
*ii Blues. Andante*  
*iii Toccata. Presto*

Dana Alison flute  
Jessica Vinson oboe  
Tom Gant clarinet  
Zachary Hayward horn  
Bruce Parris bassoon

**Jack Marks** The Impromptu Project (world premiere) 5'  
(b 2000)

Joshua Cusworth trumpet  
Laetitia Amodio piano  
Alexander Heather double bass  
James Burton drum kit

**Errollyn Wallen** What's Up Doc 3'  
(b 1958)

Eyra Norman soprano  
Avishka Edirisinghe piano  
Sam Grade bass guitar  
James Burton drum kit

**Errollyn Wallen**      London's Burning      3'

Eyra Norman soprano  
Avishka Edirisinghe piano

**Errollyn Wallen**      Beehive      4'

Eyra Norman soprano  
Esther Zaglia violin  
Clara Mezzanatto violin  
Joanna Patrick viola  
Ada Guarneri cello

## INTERVAL

**Jason Rebello**      Inevitable Outcome      4'  
(b 1969)

**Gwilym Simcock**      Stomper      9'  
(b 1981)

Daniel Venglar trumpet  
Katie Bannister trumpet  
Devin Reddy horn  
James Parkinson trombone  
Connor Gingell tuba

|                                    |  |     |
|------------------------------------|--|-----|
| <b>Joseph Horowitz</b><br>(b 1926) | Jazz Harpsichord Concerto<br><i>i Allegro</i><br><i>ii Slow Blues</i><br><i>iii Vivace</i> | 17' |
|------------------------------------|--|-----|

Daniel Hogan conductor  
Dominika Maszczyńska harpsichord  
Sam Grade double bass  
Isaac Harari drum kit  
June Lee and Leslie Wilburn violin I Esther Bracno and Katie Mazur violin II  
Toby Warr and Joseph Lowe viola  
Emily Henderson and Laura Armstrong cello

## Chick Corea Spain

Chick Corea is considered among one of the most multi-faceted and prolific jazz composers of the 21st Century. Born in Chelsea, Massachusetts in 1941, Armando 'Chick' Corea was the son of a Dixieland trumpeter and began studying piano at the age of four. As a performer, Corea was influenced by Thelonious Monk, Horace Silver and Bud Powell while the music of Beethoven and Mozart satisfied his compositional instincts. Corea's work spans many genres including jazz, classical, fusion, rock-pop, and Brazilian-Latin music.

*Spain* is Corea's most recognisable piece and considered a jazz standard. The piece has been recorded in several versions but the original was scored for flute, keyboard, bass, drums and percussion. The introduction used in the song is from Rodrigo's guitar concerto, *Concierto de Aranjuez*. In 2001, Corea was awarded a Grammy for Best Instrumental Arrangement for his version for sextet and orchestra, performed by the London Philharmonic Orchestra.

## Schuller Suite for Wind Quintet

Gunther Schuller was born in New York City in 1925, the son of Arthur E Schuller, a violinist with the New York Philharmonic. A talented young horn player, Gunther Schuller began playing professionally with the American Ballet Theatre aged 15 before his appointment as Principal Horn at the Cincinnati Symphony Orchestra and the Metropolitan Opera where he stayed until 1959.

Schuller began his career in jazz in 1949 as horn player with Miles Davis. An enthusiastic advocate for the genre, he continues to pursue his interests which led him to form the Jazz and Classical Music Society in 1955. As a lecturer, Schuller coined the term 'Third Stream' to describe music that combines jazz and classical techniques. Suite for Wind Quintet is one of many examples of this. The rich harmonic language exudes a colourful jazz undertone and the second movement *Blues. Andante* is reminiscent of Gershwin's *Rhapsody in Blue*. An example of his earlier work, Schuller devoted himself to composition later in life and eventually wrote over 190 works across a variety of genres.

### **Errollyn Wallen Selected Songs from *The Errollyn Wallen Songbook***

Errollyn Wallen MBE is a Belize-born British composer and professor of composition at the Royal College of Music. The 'renaissance women of contemporary British Music', passion and communication remain firmly at the centre of Errollyn Wallen's work. These songs were taken from *The Errollyn Wallen Songbook* for voice and piano. Discussing the songbook, Wallen remarks:

'All these songs were written from my heart and in a state of grace. At last they have made the journey from my battered manuscript sketchbook where they were often feverishly scribbled down. I am very pleased to be able to share them in this book. Improvisation is an important characteristic of my performances. In some songs in this book I have retained elements of my own style of improvisation, particularly in the piano solos and in some vocal lines. In others I have given a bare skeleton, designed to act as a springboard for flights of fancy. I encourage the performer, whether from a pop, classical, folk, or jazz background, to feel free to imbue their performances of this music with their own creative spirit.'

### **Jason Rebello Inevitable Outcome**

Jason Rebello was born in Surrey in 1969 and his father's family is from India. He was classically trained at Guildhall School of Music and Drama and emerged in the late 1980s as a jazz pianist influenced by Herbie Hancock and McCoy Tyler. Rebello reflects in his programme note:

'We often spend time thinking to ourselves how different our lives would be if we had done things differently. But the choices that were made in the past were really the inevitable outcome of the choices made before them and so on...

At the point of pen touching paper – or nowadays, finger touching mouse, the entire history of the composer is channelled onto the page (or screen).

My musical life has been a mix of jazz, classical and soul music. Although this piece was a commission, the music was allowed to flow and be what it wanted to be, and it is the inevitable outcome of my life experiences to date'

### **Gwilym Simcock *Stomper***

Born in Bangor in 1981, Gwilym Simcock is a pianist and composer working in both jazz and classical music styles. The first jazz musician to be selected for the BBC Radio 3 New Generation Artist scheme, Simcock is widely regarded as one of the most exciting contemporary composers on the British scene.

*Stomper* was commissioned by the brass quintet, Onyx Brass in 2017. The work includes a rich jazz harmony and the melody weaves throughout the instrumentation in canon throughout the piece.

### **Joseph Horowitz *Jazz Harpsichord Concerto***

The work was completed in September 1965 and premiered at the Camden Festival 1966 by George Malcolm, conducted by the composer.. Since then performances have followed in in England, the Belfast Festival, the Vancouver Festival , and in South Africa and Israel on the radio and in public. In July 1966 the work won the second prize in the international competition for Musica ritmo-sinfonica at Salerno in Italy where it was performed by the Brno Philharmonic. The work is dedicated to George Malcolm.

The term 'jazz' indicates the harmonic and rhythmic idiom of this concerto. Most jazz connoisseurs tend to insist on a further qualification of the word: that it implies a manner of musical procedure - i.e. the presentation of melodic and rhythmic variations on a fixed harmonic pattern. In this one respect jazz resembles



some of the music making of the 17th and 18th centuries - roughly the 'basso-continuo' period. The often-quoted similarity - a rather superficial one - between the modern 'rhythm section' and the 'continuo group' of Bach's day obscures the underlying difference between the two styles. The real similarity is confined to variation techniques only.

There are many historical and sociological reasons for this limiting of the jazz idiom to one musical procedure, but this confinement of a language to one manner of employment seems to me absurd, rather as if Bach, Handel, Vivaldi and Scarlatti had never written anything other than ground basses.

In this concerto I have attempted to combine the use of traditional jazz language with some principles of formal thematic development within individual movements. Sonata form in the first, song form A-B-A in the slow blues (B being a kind of cadenza) and rondo form in the last.

I emphasise my use of a clearly and easily understood traditional jazz language for this purpose, because past attempts to employ so-called 'advanced' harmonic idioms with super-imposed 'beat' have not been able to produce recognisable jazz, however broadly the term may be understood. It would indeed be quite feasible, metrically that is, to add a 'beat' to Schoenberg's wind quintet but it would then still not sound like jazz because 'jazz' implies a different harmonic language. This language has become the musical lingua franca of our age to a far greater extent than some would have us believe.

© Joseph Horovitz

## Upcoming Events

### CHAMBER ESSENTIALS: THE TRIO

Wednesday 27 October, 6pm

Performance Hall

Repertoire to include:

**Rebecca Clarke** Piano Trio

**Ravel** Piano Trio in A minor

This season's Chamber Essentials series provides a fascinating insight into repertoire for trios, quartets and quintets. Featuring landmark works alongside lesser-known pieces and works by under-represented composers.

Focussing on the trio, RCM musicians present Rebecca Clarke's 1921 masterpiece written in response to the First World War, alongside Ravel's work composed in 1914, created not long before the composer enlisted.

Tickets: £5

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Programme details correct at time of going to print.

## CARNE TRUST JUNIOR FELLOW SHOWCASE

Ana Dunne-Sequi, Viola

Friday 22 October, 6pm

Britten Theatre

**Beethoven**  
(1770–1827)

String Quartet in C minor, op 18 no 4  
*i Allegro ma non tanto*  
*ii Andante scherzoso, quasi allegretto*  
*iii Menuetto. Allegretto*  
*iv Allegro*

26'

**Occam Quartet**  
**David Horvat** violin  
**Maxence Bretel** violin  
**Ana Dunne-Sequi** viola  
**Bertille Mas** cello

**Dvořák**  
(1841–1904)

Piano Quintet No. 2 in A major, op 81  
*i Allegro, ma non tanto*  
*ii Dumka: Andante con moto*  
*iii Scherzo (Furiant): Molto vivace*  
*iv Finale: Allegro.*

40'

**Occam Quartet**  
**Sofía Peciña Medina** piano  
**David Horvat** violin  
**Maxence Bretel** violin  
**Ana Dunne-Sequi** viola  
**Bertille Mas** cello

## Upcoming Events

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## LUNCHTIME CONCERT

Monday 25 October, 1.05pm

Performance Studio

|   |   |     |
|---|---|-----|
| <b>Rachmaninov</b><br>(1873–1943)<br><b>Yinzi Cao</b> piano                                   | Prelude in D Minor, op 23 no 3  | 4'  |
| <b>N Boulanger</b><br>(1887–1979)<br><b>Laura Armstrong</b> cello<br><b>Harry Baker</b> piano | Trios Pieces pour violoncelle et piano<br><i>i Modéré</i><br><i>ii Sans vitesse et a l'aise</i><br><i>iii Vite et nerveusement rythmé</i>             | 8'  |
| <b>Garth Knox</b><br>(b 1956)<br><b>Otoha Tabata</b> viola<br><b>Shizuku Tatsuno</b> cello    | Pocket Concerto<br><i>iii Airish Variations</i>   | 8'  |
| <b>Schubert</b><br>(1797–1828)<br><b>Otoha Tabata</b> viola<br><b>Kumi Matsuo</b> piano       | Sonata for Arpeggione and Piano in A minor, D.<br>821<br><i>i Allegro moderato</i><br><i>ii Adagio in E major</i><br><i>iii Allegretto in A major</i> | 25' |

## Upcoming Events

### The Trio

Wednesday 27 October, 6pm  
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Repertoire to include:

**Rebecca Clarke** Piano Trio

**Ravel** Piano Trio in A minor

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## Museum Concerts

Friday 22 October, 12:30 PM

Museum Gallery

|  |   |     |
|--|---|-----|
| JS Bach (1685–1750)                    | Partita No. 1 in B minor BWV 1002<br><i>i Allemanda – Double</i><br><i>ii Corrente – Double</i><br><i>iii Sarabande – Double</i><br><i>iv Tempo di Borea – Double</i> | 25' |
| Tom Wilson violin                      |   |     |
| Spohr (1784–1859)                      | Sonata for Violin and Harp in C minor<br><i>i Adagio - Allegro vivace</i><br><i>ii Andante - Allegro</i>  | 18' |
| Natasha Sutanto violin<br>Dian Yi harp |   |     |

## Upcoming Events

Museum Concerts

Friday 05 November, 12:30 PM

Museum Gallery

Repertoire to include:

Quantz - Trio Sonata in C major, QV2:nh.3

Handel - Trio Sonata in B Minor op 2 no 1

Caldara - Trio Sonata op 1 no 5

Saint-Saëns - Fantaisie in A major for Violin and Harp op 124

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ORGAN INTERLUDES

Friday 22 October, 11am

Amaryllis Fleming Concert Hall

## ORGAN INTERLUDES

Friday 22 October, 11am, Amaryllis Fleming Concert Hall

|                               |                                       |     |
|-------------------------------|---------------------------------------|-----|
| <b>JS Bach</b><br>(1685–1750) | Prelude and Fugue in B minor, BWV 544 | 12' |
|-------------------------------|---------------------------------------|-----|

**Ivan Leung** organ

|                                   |                                      |     |
|-----------------------------------|--------------------------------------|-----|
| <b>Rheinberger</b><br>(1839–1901) | Sonata no 12 in D-flat major, op 154 | 24' |
|-----------------------------------|--------------------------------------|-----|

**Ivan Leung** organ

## **Ivan Leung**

Ivan Leung graduated in organ performance from the University of British Columbia in 2019, studying organ with Michael Murray and harpsichord with Alexander Weimann. He was granted the opportunity for an exchange semester in McGill University in autumn 2018. He participated in the Alkmaar Organ Festival (Netherlands) in 2017, taking part in masterclasses with Pieter van Dijk, Sophie-Véronique Cauchefer-Choplin and David Titterington. In 2018 and 2019, he also joined the St. Owen Masterclass held by Jean-Baptiste Monnot in Rouen, France. Leung is currently on the Master of Music programme at the Royal College of Music, studying organ with David Graham and improvisation with Sophie-Véronique Cauchefer-Choplin. Leung plays regularly as a church organist in both the United Kingdom and Hong Kong. He is the organ scholar of Farm Street Church in London, and also as organist at the Cathedral of the Immaculate Conception and Saint Benedict Church in Hong Kong. He is the principal organist of Vox Antiqua, a Hong Kong church choir formed in 2017 dedicated to performing quality liturgical music.

## Upcoming Events

### The Trio

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Performance Hall

Repertoire to include:

**Rebecca Clarke** Piano Trio

**Ravel** Piano Trio in A minor

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RCM AT ST. MARY ABBOTS

Friday 22 October, 1.05pm

## RCM at St. Mary Abbots

Friday 22 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

|                               |                          |    |
|-------------------------------|--------------------------|----|
| <b>Doppler</b><br>(1821–1883) | Duettino hongrois, op 36 | 9' |
|-------------------------------|--------------------------|----|

**Caroline Wang** flute  
**Leah Hallinon** flute  
**Yue Xu** piano

|                                 |   |     |
|---------------------------------|---|-----|
| <b>Beethoven</b><br>(1770–1827) | Piano Sonata no 31 in A-flat major, op 110<br><i>i. Moderato cantabile molto espressivo</i><br><i>ii. Allegro molto</i><br><i>iii. Adagio ma non troppo</i> | 20' |
|---------------------------------|---|-----|

**Manuel Ramos** piano

|                                |   |     |
|--------------------------------|---|-----|
| <b>Schubert</b><br>(1797–1828) | Fantasie in F minor, D940<br><i>i. Allegro molto moderato</i><br><i>ii. Largo</i><br><i>iii. Scherzo. Allegro vivace</i><br><i>iv. Finale. Allegro molto moderato</i> | 18' |
|--------------------------------|---|-----|

**Berniya Hamie** piano  
**Gabriel Czerniejewski** piano

## **Caroline Wang**

Rui Wang (Caroline) is currently on the Bachelor of Music programme in flute performance at the Royal College of Music, UK under the tutelage of Susan Milan. Caroline has won many prizes including 1st Prize in New York Golden Classical Music Awards 2020 International Competition, 1st Prize in 1st China-Italy International Flute Competition 2018, and 1st Prize in the International Music Competition Grand Virtuoso Vienna 2018.

Caroline was the principal flute of the Guangzhou Symphony Youth Orchestra. She has toured around the Austria, Czech Republic, Italy, South Korea, Hong Kong SAR, and the Pearl River Delta, and has performed at the Vienna Musicians Association Concert Hall, Austrian Cultural Forum of London, Hybernia Theatre in Prague, Hong Kong Sha Tin Town Hall, Guangzhou Xinghai Concert Hall, Guangzhou Sun Yat-Sen Memorial Hall, Foshan Qionghua Grand Theatre, Zhongshan Culture and Arts Centre. Caroline was also invited as guest flautist to perform in the Hong Kong International Flute Festival Orchestra and the 38th Jeju International Music Festival.

## **Leah Hallinon**

Leah Hallinon is currently on the Bachelor of Music programme in flute performance at the Royal College of Music, studying with Katie Bedford. As a solo performer she has played at numerous prestigious venues including the Empire State Building, Union Nations Headquarters and in front of the Statue of Liberty. She was a part of the Arts in Healthcare programme for the East Sussex Healthcare NHS Trust and still performs at local hospices and care homes regularly.

## **Yue Xu**

Yue Xu is currently a second-year postgraduate student at the Royal College of Music under the tutelage of Leon McCawley. In 2020, Yue graduated from the Royal Northern College of Music with first class honours. Yue has received scholarship from the RNCM and the ABRSM Macklin Scholarship during her studies. She has also received lessons from acclaimed pianists including Martin Roscoe, Kathryn Stott, Phillippe Cassard, and Ronald Brautigam. Yue has given solo recitals around the UK, including St Ann's Church and Emmanuel Church in Manchester, Tuned In Centre in Redcar and the United Reformed Church in Buxton. During her time at the RNCM, Yue has performed

Beethoven piano concerto No.3, Schumann concerto in A minor and Prokofiev piano concerto No.3 in concerto competitions. In April 2019, she was selected to perform at the RNCM Scriabin Festival. Yue is also keen at playing chamber music and has given lot of performances. She has formed a piano duo which has performed music by Beethoven, Debussy, Dvořák, and Poulenc. She had worked in a clarinet-violin-piano trio and had performed lots of contemporary works. Yue has also invited to play in several violin, oboe, and trombone recitals at the RNCM.

Yue has engaged in several contemporary music concerts. She had studied and performed works by John McLeod and Edward Gregson. She performed work by Takemitsu at the RNCM contemporary piano concert 2019. She also premiered the works by contemporary composer Julia Han at the RNCM Rosamond Prize in 2017 and 2018.

## **Manuel Ramos**

Manuel Josué Ramos Jaén started playing the piano at 6 years in 'Municipal School of Musical Education' in Las Palmas de Gran Canaria (Spain). In 2010 he started at the Conservatorio Profesional de Música de Las Palmas de G, studying with Emilio Tabraue El Jaber and Galyna Neporozhnyia.

In 2015 he finished Grado Medio de Música with special distinction in piano performance and he was selected to participate in an international cultural exchange, in accordance with the project "Music X-Change" ("MUSIK & UNGDOM") of Denmark.

He has performed in masterclasses with many renowned pianists including David Kuyken, Luis Fernando Pérez, Gustavo Díaz-Jérez, Galyna Eguiazarova, Alexander Kandelaki, Claudio Martínez-Mehner, Alfonso Gómez, Christian Pohl, Kennedy Moretti, Luis y Víctor del Valle, Begoña Uriarte, Daniel del Pino, Enrico Baiano, Maria Szraiber, Erica Wise, Markus Thomas and Adonella Gregori.

In 2019 he graduated with a Bachelor of Music degree with outstanding marks in piano and chamber music. He is currently studying Master of Performance with Prof. Dina Parakhina and Prof. Dinara Klinton at the Royal College of Music.



## **Berniya Hamie**

Berniya Hamie is currently in her second year at the Royal College of Music studying piano and cello with Dina Parakhina and Helene Dautry. She is an active chamber musician performing regularly with the Fiora quartet and her duo partner, Gabriel Czerniejewski.

## **Gabriel Czerniejewski**

Polish pianist, Gabriel Czerniejewski graduated from the prestigious State Music School in Warsaw where he was taught by Mariusz Tytman. In 2020, he became a Cotes-Burgan Scholar at the Royal College of Music where he is currently studying with Professor Dmitri Alexeev. Gabriel has won numerous prizes in both national and international piano competitions, including Grand Prix, First Prizes at the National Halina Czerny-Stefanska and Ludwik Stefanski Piano Competition, International György Ferenczy Piano Competition in Budapest, Hungary and Second Prize and two Special Prizes for the best performance of Chopin Mazurka a at the 4th International Chopin Piano Competition for young pianists in Rzeszow, Poland. His concert activity includes piano recitals in high-ranking concert halls in Poland such as the Royal Castle in Warsaw, but also in the Royal Baths (Łazienki) Park - Palace Complex or the Witold Lutosławski Concert Studio of the Polish National Radio. In 2018, Gabriel was invited to perform a piano recital, organised by the Chopin Society in Darmstadt, Germany.

## Upcoming Events

### THE QUINTET

Wednesday 17 November, 1.05pm

Performance Hall

Repertoire to include:

**Howells** Rhapsodic Quintet, Op. 31

**Imogen Holst** String Quintet

**Mozart** Clarinet Quintet in A Major, K. 581

Completing this fascinating series of musical discovery, we present the last of the autumn Chamber Essentials concerts focussing on the Quintet.

Music includes a string quintet by one of the most significant figures in 20th-century British music, Imogen Holst, alongside her teacher at the RCM, Herbert Howells. The programme concludes with Mozart's great masterpiece for clarinet and string quartet.

Tickets: £5

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## LUNCHTIME CONCERT

Monday 25 October, 1.05pm

Performance Studio

|   |   |     |
|---|---|-----|
| <b>Rachmaninov</b><br>(1873–1943)<br><b>Yinzi Cao</b> piano                                   | Prelude in D Minor, op 23 no 3  | 4'  |
| <b>N Boulanger</b><br>(1887–1979)<br><b>Laura Armstrong</b> cello<br><b>Harry Baker</b> piano | Trios Pieces pour violoncelle et piano<br><i>i Modéré</i><br><i>ii Sans vitesse et a l'aise</i><br><i>iii Vite et nerveusement rythmé</i>             | 8'  |
| <b>Stamitz</b><br>(1717–1757)<br><b>Otoha Tabata</b> viola                                    | Viola Concerto in D Major, op 1 no 1<br><i>i Allegro non troppo</i>   | 10' |
| <b>Schubert</b><br>(1797–1828)<br><b>Otoha Tabata</b> viola<br><b>Kumi Matsuo</b> piano       | Sonata for Arpeggione and Piano in A minor, D.<br>821<br><i>i Allegro moderato</i><br><i>ii Adagio in E major</i><br><i>iii Allegretto in A major</i> | 25' |

## Upcoming Events

### The Trio

Wednesday 27 October, 6pm  
Performance Hall

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**Ravel** Piano Trio in A minor

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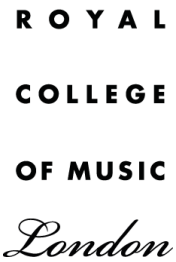


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Magdalenna Krstevska, Clarinet

Tuesday 26 October, 6pm

R Gipps  
(1921–1999)

81

Sarah Byrne bassoon

6'

Oliver Cuttriss piano

8'

### iii Variations on a ground

Oliver Cuttriss piano

**R Gipps**  
(1921–1999)

Clarinet Sonata op 45  
*i Maestoso. Allegro ma non troppo*  
*ii Andante con moto*  
*iii Scherzando*  
*iv Maestoso. Allegro molto*

20'

**Tom Gant** clarinet  
**Oliver Cuttriss** piano

## Upcoming Events

### JUNIOR FELLOW SHOWCASE

Friday 19 November, 6.30pm  
Performance Hall

Repertoire to include:

**R Gipps** *Quintet*

**R Gipps** *Wind Sinfonietta op 73*

The Royal College of Music awards junior fellowships to musicians on the Artist Diploma programmes allowing them to enhance their musical skills and contribute to the musical life of the RCM.

The Junior Fellow Showcase series is an opportunity for these very talented musicians to programme and perform in a concert.

Tickets: Free but required

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# CHAMBER ESSENTIALS: THE TRIO

Wednesday 27 October, 6pm

Performance Hall



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## CHAMBER ESSENTIALS: THE TRIO

Wednesday 27 October, 6pm | Performance Hall

|                 |                                   |     |
|-----------------|-----------------------------------|-----|
| <b>R Clarke</b> | Piano Trio                        | 23' |
| (1886–1979)     | <i>i Moderato ma appassionato</i> |     |
|                 | <i>ii Andante molto semplice</i>  |     |
|                 | <i>iii Allegro vigoroso</i>       |     |

**Betania Johnny** violin  
**Layla Ballard** cello  
**Alexander Doronin** piano

|              |                                    |     |
|--------------|------------------------------------|-----|
| <b>Ravel</b> | Piano Trio in A minor              | 27' |
| (1875–1937)  | <i>i Modéré</i>                    |     |
|              | <i>ii Pantoum. Assez vite</i>      |     |
|              | <i>iii Passacaille: Tres Large</i> |     |
|              | <i>iv Finale: Anime</i>            |     |

**Juhee Yang** violin  
**Shizuku Tatsuno** cello  
**Jun Lin Wu** piano

## Rebecca Clarke Piano Trio

Rebecca Clarke is widely regarded as one of the pioneering female composers of the early twentieth century. Born in Harrow in 1886, she initially attended the Royal Academy of Music in London but following a marriage proposal she received from her harmony professor, her parents withdrew her from the institution and enrolled her in the Royal College of Music, where she studied with Charles Villiers Stanford. Stanford persuaded Clarke to take up the viola alongside her composition studies and following graduation, she performed as a soloist and orchestral musician and in three of the earliest women's chamber music groups.

As a composer, she worked under a male pseudonym, Anthony Trent, for a number of years. Entering a number of competitions, she frequently found her work placed as runner-up. American pianist, Elizabeth Sprague Coolidge, commissioned Clarke to compose *Rhapsody for Cello and Piano* under her own name for the 1923 Berkshire Festival. However, following the persistent disinterest of publishers, Clarke's compositional output declined and she did not compose for the final 35 years of her life.

Clarke's *Piano Trio* was composed in 1921 and uses conventional harmonic language throughout. The trio is in three movements and is connected via a motto theme. The first movement, *moderato ma appassionato*, opens with the piano's *fortissimo* announcement of the theme over a sustained chord in the strings. A second theme, marked *mysterioso*, is introduced which interweaves with the motto theme towards the climax. In the second movement, *poco lento e molto semplice*, the strings are muted throughout. The movement begins with the first theme on the violin accompanied by a single note struck repeatedly by the piano. The third movement, *allegro vigoroso* begins with the piano striking out the first theme over pizzicato chords in the strings. After the development, the motto theme makes its final appearance, and the trio ends with a short and animated coda .

## Ravel Piano Trio in A minor

Unlike Lili Boulanger, Maurice Ravel never did win the Prix de Rome; and not for want of trying – five attempts between 1900 and 1905. His last attempt was triaged out because his fugue contained parallel fifths and the last chord contained a major 7th. This Strictly Ballroom-style failure provoked *l'affaire Ravel*, with even his usually hostile critics affronted that such a distinguished composer should be so perfunctorily dismissed. After the press got their teeth into the fact that all the finalists were students of one particular jury member, the director of the Conservatoire resigned and was replaced by the reforming Fauré (nicknamed Robespierre). Ravel's independent spirit had antagonised the conservative conservatoire – he sought out new musical and literary genres, such as the Gamelan and contemporary Russian music heard at the 1889 Paris exhibition. Around 1902 he joined Les Apaches (The Hooligans), a group of broadminded literary, musical and artistic contemporaries. The group was joined in 1909 by Stravinsky, and Ravel was commissioned by Diaghilev to write *Daphnis et Chloé* for the Ballets Russes. In 1913 Ravel joined Stravinsky at Clarens in Switzerland where they jointly orchestrated a piece by Musorgsky for Diaghilev and Ravel was shown the score of the yet to be performed *The Rite of Spring*. When war broke out in 1914, Ravel was working on his Piano Trio in the French Basque commune of Saint-Jean-de-Luz near to his home town; he completed the work in five weeks before volunteering for military service. He was also working on a piano concerto (*Zazpiak Bat*) based on Basque themes, which was later abandoned, but whose main theme is identical in rhythm (though half speed) to the opening of the Trio.

The second movement is in the form of a Scherzo and Trio but mysteriously titled *Pantoum*. A pantoum is a Malaysian verse form in which two themes are interlocked by the second and fourth lines of each four line stanza become the first and third of the next. Debussy had previously set to music a pantoum-structured poem by Baudelaire, but Ravel appears to be doing something more ambitious. According to Brian Newbould, the alternating development of two contrasting ideas in this movement follows a pantoum structure: the skittish opening theme, and the smoother rather breathless one that follows it. Combining this construction with a Scherzo and Trio form leads to an extraordinary passage where the strings continue to play in the Scherzo's 3/4 time while the piano introduces a new melody for the Trio in 4/2.

The slow dark *Passacaille* makes a fine contrast to the scherzo's scintillations and its theme is a slowed down version of the Pantoum's opening. The movement is arch-shaped starting with a single voice, building to a climax and receding back to the solo piano.

After he had finished composing the Trio, Ravel's continuing applications to enlist were rejected on health grounds until finally in March 1916 he was accepted as a driver for the motor transport corps, naming his vehicle *Adélaïde* after his ballet, sub-titled *le langage des fleurs*.

© Chris Darwin



## CHAMBER ESSENTIALS: THE QUARTET

Wednesday 3 November, 6pm

Performance Hall

Repertoire to include:

**Smetana** String Quartet no 1 'From My Life'

**Janáček** String Quartet no 2 'Intimate Letters'

Continuing our Chamber Essentials series, RCM musicians explore the medium of the String Quartet with contrasting works by two Czech composers.

Smetana's programmatic first string quartet is paired with Janáček's second quartet, which reflects on the hundreds of letters he wrote to his muse Kamila Stösslová. Broadcaster Paul Allen's monologue, based on diaries between Janáček and his lover, will be performed by Charlie Baigent.

Tickets: £5

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# LUNCHTIME CONCERT

Wednesday 27 October, 1.05pm

Performance Studio

|                             |          |    |
|-----------------------------|----------|----|
| <b>Elgar</b><br>(1857–1934) | Pleading | 3' |
|-----------------------------|----------|----|

**Hugo Brady** tenor  
**Imogen Edwards** piano

|                                |             |    |
|--------------------------------|-------------|----|
| <b>Schubert</b><br>(1797–1828) | Die Forelle | 2' |
|--------------------------------|-------------|----|

**Henry Godwin** bass-baritone  
**Osman Tack** piano

|                            |                         |      |
|----------------------------|-------------------------|------|
| <b>Wolf</b><br>(1860–1903) | Das verlassene Mägdlein | 1.5' |
|----------------------------|-------------------------|------|

**Lucy Gibbs** mezzo-soprano  
**Osman Tack** piano

|                             |                              |    |
|-----------------------------|------------------------------|----|
| <b>Lehár</b><br>(1870–1948) | Vilja from 'The Merry Widow' | 4' |
|-----------------------------|------------------------------|----|

**Tia Radix-Callixte** soprano  
**Osman Tack** piano

|                             |          |    |
|-----------------------------|----------|----|
| <b>Elgar</b><br>(1857–1934) | Pleading | 3' |
|-----------------------------|----------|----|

**Annie MacDonald** mezzo-soprano  
**Osman Tack** piano

|                               |   |    |
|-------------------------------|---|----|
| <b>Debussy</b><br>(1862–1918) | Ariettes oubliées<br><i>i C'est l'extase langoureuse</i><br><i>v Voici des fruits, des fleurs, des feuilles</i> | 5' |
|-------------------------------|---|----|

**Amelia Langley** soprano  
**Emily Hoh** piano

**Bridge** Come to me in my dreams 3'  
(1879–1941)

**Olivia Carstairs** mezzo-soprano  
**Archie Bonham** piano

**Schubert** Die schöne Müllerin, D 795 4'  
(1797–1828) *vi Der Neugierige*

**Charlie Baigent** bass-baritone  
**Archie Bonham** piano

**Debussy** Romance, L'âme évaporée 2'  
(1862–1918)

**Emilia Utter** soprano  
**Arthur Di Francesco** piano

**Dring** 7 Shakespeare Songs 3'  
(1923–1977) *iii Come Away, Death*

**Amber Reeves Pigott** mezzo-soprano  
**Daniel Adipradhana** piano

**Poulenc** C from Deux poèmes de Louis Aragon 3'  
(1899–1963)

**Katherine Allen** soprano  
**Daniel Adipradhana** piano

**Hahn** Mai 3'  
(1875–1947)

**Alysia Hanshaw** soprano  
**Frasier Hickland** piano



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# LUNCHTIME CONCERT

Thursday 28 October, 1.05pm

Performance Hall

|                              |   |     |
|------------------------------|---|-----|
| <b>Chopin</b><br>(1810–1849) | Mazurkas, op 24<br><i>i G minor</i><br><i>ii C minor</i><br><i>iii A flat major</i><br><i>iv B flat major</i> | 12' |
|------------------------------|---|-----|

**Rob Hao** piano

|                                   |  |     |
|-----------------------------------|--|-----|
| <b>Mendelssohn</b><br>(1809–1847) | Octet in E flat Major, op 20<br><i>i Allegro moderato ma con fuoco</i><br><i>ii Andante</i><br><i>iii Scherzo: Allegro leggierissimo</i><br><i>iv Presto</i> | 33' |
|-----------------------------------|--|-----|

**Greta Bommarito** violin  
**Lucy Holmes** violin  
**Theo Elwes** violin  
**Ugne Zuklyte** violin  
**Mitzi Marley Clarke** viola  
**Xinyue Kang** viola  
**Rozalia Sobecka** cello  
**Pei Xie** cello

## CHAMBER ESSENTIALS: THE QUARTET

Wednesday 3 November, 6pm  
Performance Hall

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## **RCM SYMPHONY ORCHESTRA AND CHORUS**

Thursday 28 and Friday 29 October 2021, 7.30pm

Amaryllis Fleming Concert Hall

Thomas Zehetmair conductor

Henna Mun soprano

Daniel Barrett baritone

RCM Symphony Orchestra

RCM Chorus



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## RCM SYMPHONY ORCHESTRA AND CHORUS

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**RCM Symphony Orchestra**

**RCM Chorus**

**Mark Biggins** chorus director

|                              |                       |     |
|------------------------------|-----------------------|-----|
| <b>Brahms</b><br>(1833–1897) | Tragic Overture op 81 | 15' |
|------------------------------|-----------------------|-----|

### INTERVAL

|   |     |
|---|-----|
| Ein deutsches Requiem                                     | 70' |
| i <i>Selig sind, die da Leid tragen</i>                   |     |
| ii <i>Denn alles Fleisch es ist wie Gras</i>              |     |
| iii <i>Herr, lehre doch mich</i>                          |     |
| iv <i>Wie lieblich sind deine Wohnungen</i>               |     |
| v <i>Ihr habt nun Traurigkeit</i>                         |     |
| vi <i>Denn wir haben hie keine bleibende Statt</i>        |     |
| vii <i>Selig sind die Toten, die in dem Herrn sterben</i> |     |

This evening the RCM Symphony Orchestra, under the direction of acclaimed conductor Thomas Zehetmair, performs the one of the most significant one-movement orchestral compositions of the 19th century. Brahms's *Tragic Overture* was not connected to any tragedy in particular, but the stirring music is dark and emotional. This is followed by Brahms's magnificent choral work, the German Requiem. This personal and moving masterpiece was written, it is thought, in memory of his mother.

## Tragic Overture op 81

By the time Brahms composed his *Tragic Overture* in 1880, twelve years after the completion of the *Requiem*, his life had been transformed. He had two successful symphonies behind him, had attained international fame, achieved financial security and gained countless friends and admirers. He was happily settled in Vienna in the modest apartment near the Musikverein where he would die 17 years later. The graft and determination of his youth had been rewarded.

The *Tragic Overture* was composed alongside its opposite, the *Academic Festival Overture*, itself Brahms's light-hearted gift to the University of Breslau for awarding him an honorary doctoral degree. He declared that one 'weeps, while the other laughs'. Concert overtures were popular and useful works to include in 19th-century concerts. Unlike the symphony, which brought powerful, even rigid expectations of duration and form, overtures were compact, freely structured, easily programmed and less demanding of audiences.

Beethoven had provided important models, for example, with his magnificent *Coriolan* overture of 1807, but it was Felix Mendelssohn who really exploited the form fully, resulting in perennially loved, superbly imaginative works like the overtures to *A Midsummer Night's Dream*, *Calm Sea and Prosperous Voyage* and *Hebrides*. Brahms's overture, however, has no clear underlying narrative; it is an abstract exploration of tragedy.

Following a dramatic, minor-key opening, the music remains grounded in the lower range of the orchestra. Urgent brass calls and stabbing rhythmic gestures provoke unease for much of the piece, although major-key lyric episodes offer a measure of tranquillity and hope. Still, it is the tragic mood which prevails at the end, bringing the work to a searing close.

## Ein deutsches Requiem

Brahms's masterwork *Ein deutsches Requiem* emerged during the 1860s, a time of great instability for the young composer. He had moved to Vienna from his native Hamburg but was not yet sure whether he would settle there. Unlike many contemporaries, he did not have a steady job as a music director or teacher, and his income was precarious. Moreover, he had experienced deep personal losses, the greatest of which was the death of his beloved mother Christiane in 1865, and he was still reckoning with the death of his mentor Robert Schumann in 1856.

Moreover, despite the glowing predictions Schumann had made about him back in 1853, Brahms had not yet fulfilled those hopes by composing a substantial work. *Ein deutsches Requiem* changed that picture, proving to even diehard sceptics that he could handle large-scale forms and forces to tremendous effect.

Brahms's approach to the Requiem genre was unique, provoking questions about its meaning which are still debated today. Listeners would have expected a setting of the familiar Latin text. However, Brahms lovingly pieced together his own text from the German Bible of Martin Luther which he had known since his childhood. Luther's direct, sincere language was hardwired into him, enabling him to craft a deeply personal and modern requiem. Earthly things, he tells us, are transitory, including life itself. But he counteracts this bleak message by repeatedly offering consolation for those who suffer loss and emphasising the repose which death brings.

That said, the idea of a 'German' requiem can be troubling. The work emerged during a bloody, war-driven decade from which a new German Empire emerged. Brahms was intensely patriotic and rejoiced in these events, along with his friends. But equally, he observed to a friend that he would gladly have titled the work a 'menschliches' ('human') Requiem, suggesting that he adopted a broadly humanistic perspective rather than a specifically German, or even strictly Christian one.

The absence of an unambiguously Christian message worried early listeners, so the first performance (of six movements) found a stopgap solution by including the aria 'I know that my Redeemer liveth', from Handel's *Messiah*, which provided the necessary Christian message. Soon after, Brahms composed what became the fifth movement, with its ethereally high soprano solo.

The final, seven-movement version was premiered in Leipzig on 18 February 1869 with Brahms's friend Carl Reinecke conducting the Gewandhaus Orchestra and Chorus. With Germany about to go to war with Austria, the dramatic grandeur of the work perfectly captured the national mood, and it has remained part of the repertoire ever since.

Brahms's orchestration is also distinctive, for example the prominent use of the harp in the two outer movements, and the play on registral extremes which contrast earthly and celestial realms. He also evoked Germany's musical past by giving prominence to the fugal textures associated with J S Bach. The physical and intellectual demands on the orchestra, choir and soloists are ferocious.

In Britain, the work was first heard in 1871, in English and accompanied on the piano, at the Wimpole Street home of Kate Loder, the first female professor of harmony at the Royal Academy of Music. Individual movements were regularly heard in Britain throughout the 20th century, including the war years, although the work was discreetly referred to as 'Brahms's Requiem' rather than 'German'. The tender, consoling fifth movement was an especial favourite in this country.

© Professor Natasha Loges

### **Selig sind, die da Leid tragen**

Selig sind, die da Leid tragen, denn sie sollen  
getröstet werden.

*Blessed are they that mourn; for they shall be  
comforted.*

Die mit Tränen säen, werden mit Freuden ernten.  
Sie gehen hin und weinen und tragen edlen  
Samen,  
und kommen mit Freuden und bringen ihre  
Garben.

*They that sow in tears shall reap in joy.  
He that goeth forth and weepeth, bearing  
precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.*

### **Denn alles Fleisch es ist wie Gras**

Denn alles Fleisch ist wie Gras,  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret und die Blume abgefallen.  
So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe den Morgenregen und  
Abendregen.  
Aber des Herrn Wort bleibet in Ewigkeit.  
Die Erlöseten des Herrn werden wieder kommen,  
und gen Zion kommen mit Jauchzen;

*For all flesh is as grass,  
and all the glory of man  
as the flower of grass.  
The grass withereth, and the flower thereof falleth  
away.  
Be patient therefore, brethren,  
unto the coming of the Lord.  
Behold, the husbandmen waiteth  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive the early and latter rain.  
But the word of the Lord endureth for ever.  
And the ransomed of the Lord shall return,  
and come to Zion with songs*



ewige Freude wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg müssen.

### Herr, lehre doch mich

Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.  
Siehe, meine Tage sind  
einer Hand breit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht  
wer es kriegen wird.  
Nun Herr, wess soll ich mich trösten?  
Ich hoffe auf dich.  
Der Gerechten Seelen  
sind in Gottes Hand  
und keine Qual rühret sie an.

*and everlasting joy upon their heads:  
they shall obtain joy and gladness,  
and sorrow and sighing shall flee away.*

*Lord, make me to know mine end,  
and the measure of my days,  
what it is: that I may know  
how frail I am.  
Behold, thou hast made  
my days as an handbreadth;  
and mine age is as nothing before thee:  
verily every man at his best state  
is altogether vanity.  
Surely every man walketh in a vain shew:  
surely they are disquieted in vain:  
he heapeth up riches, and knoweth not  
who shall gather them.  
And now, Lord, what wait I for?  
my hope is in thee.  
But the souls of the righteous  
are in the hand of God,  
and there shall no torment touch them.*

### Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.

*How amiable are they tabernacles,  
O Lord of hosts!  
My soul longeth, yea, even fainteth  
for the courts of the Lord:  
my heart and my flesh crieth out  
for the living God.  
Blessed are they that dwell in thy house:  
they will be still praising thee.*

### Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen  
und eure Freude soll niemand von euch nehmen.  
Ich will euch trösten,  
wie Einen seine Mutter tröstet.  
Sehet mich an:  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe großen Trost funden.

*And ye now therefore have sorrow;  
but I will see you again,  
and your heart shall rejoice,  
and your joy no man taketh from you.  
As one whom his mother comforteth,  
so will I comfort you.  
Ye see  
how for a little while I labour and toil,  
yet have I found much rest.*

## **Denn wir haben hie keine bleibende Statt**

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem Augenblick,  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen,  
und die Toten werden auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden das Wort,  
das geschrieben steht:  
Der Tod is verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?

Herr, du bist Würdig  
zu nehmen Preis und Ehre und Kraft,  
denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben, sie das Wesen  
und sind geschaffen.

## **Selig sind die Toten, die in dem Herren sterben**

Selig sind die Toten, die in dem Herrn sterben,  
von nun an.  
Ja, der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.

Text and translation provided courtesy of Oxford  
Lieder ([www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk))

*For here have we no continuing city,  
but we seek one to come.*

*Behold, I shew you a mystery;  
We shall not all sleep,  
but we shall all be changed.  
In a moment, in the twinkling of an eye,  
at the last trump:  
for the trumpet shall sound,  
and the dead shall be raised incorruptible,  
and we shall be changed.  
Then shall be brought to pass  
the saying that is written,  
Death is swallowed up in victory.  
O death, where is they sting?  
O grave, where is they victory?*

*Thou art worthy, O Lord,  
to receive glory and honour and power:  
for thou hast created all things,  
and for thy pleasure  
they are and were created.*

*Blessed are the dead which die in the Lord  
from henceforth:  
Yea, saith the Spirit,  
that they may rest from their labours;  
and their works do follow them.*

## Thomas Zehetmair

Thomas Zehetmair enjoys enviable international acclaim not only as a violinist, but also as a conductor and chamber musician. He is Chief Conductor of Stuttgarter Kammerorchester and Musikkollegium Winterthur.

Zehetmair has appeared as a conductor and violinist with orchestras including Seattle Symphony, Seoul Philharmonic Orchestra, Swedish Chamber Orchestra, Rotterdam Philharmonic, Orchestra of the Eighteenth-Century, Budapest Festival Orchestra and Hamburger Philharmoniker. He was Chief Conductor of Orchestre de Chambre de Paris, Artistic Partner of St Paul's Chamber Orchestra and Music Director of Royal Northern Sinfonia with whom he continues his association as Conductor Laureate.

In the 20/21 season, Zehetmair conducts the Russian National Youth Symphony Orchestra, Antwerp Symphony Orchestra, Sofia Philharmonic Orchestra and returns to Royal Northern Sinfonia and Irish Chamber Orchestra. He is soloist with Yomiuri Nippon Symphony (Weigle), gives a solo recital at Toppan Hall Tokyo and performs with Zehetmair Quartet in Amsterdam, Germany and the UK.

Thomas Zehetmair has an extensive and varied discography as a violinist, conductor and with the Zehetmair Quartet. His recording of the Paganini *Caprices* attracted a Midem Classic Award and his rendition of the Elgar Concerto with the Hallé Orchestra under Sir Mark Elder received a Gramophone Award in 2010. Recent recordings include Brahms Four Symphonies and Bruckner Symphony no 3 with Musikkollegium Winterthur. His latest CD release is Bach Six Sonatas and Partitas for solo violin, selected by the *New York Times* as one of 'The 25 Best Classical Music Tracks of 2019' and also by *Die Zeit* as one of their favourite recordings of 2019.

The Zehetmair Quartet has been awarded the Paul Hindemith Prize by the City of Hanau for outstanding musical achievement. Thomas Zehetmair was honoured by the Preis der Deutschen Schallplattenkritik and holds honorary doctorates from the Liszt University in Weimar and Newcastle University.

## Henna Mun

Henna Mun is a Midori Nishiura Scholar and is in her first year of the Master of Performance programme at the RCM studying with Dinah Harris and Caroline Dowdle. In 2021 she graduated from the Schulich School of Music of McGill University with a Bachelor of Music Performance (voice) with an Outstanding Achievement in Voice Award. Henna has previously studied with Dominique Labelle and Stefano Algieri. Henna has been the recipient of the Opera McGill Undergraduate Award, Gaelyne Gabora Memorial Prize, E M Wirth Scholarship in Music, Alma Mater Scholarship (McGill University), Bert Gould Award (Kiwanis Club of Toronto Foundation), and the Kiwanis Club of Casa Loma Scholarship. Henna has participated in masterclasses with Sumi Jo, Michael Schade, and Joyce El-Khoury. She has also studied with teachers, including Cynthia Hoffmann and Michael McMahon. In November, Henna will be covering the role of Papagena in the RCM Opera Studio's production of Mozart's *The Magic Flute*. In the 2020–21 season, Henna played the titular role of Cinderella in Rodgers and Hammerstein's *Cinderella* and the role of Isabella in *Rosa*, a new Canadian opera composed by James Rolfe. In 2019, she made her operatic debut in Mozart's *La clemenza di Tito* (Opera McGill) and was soloist for Vivaldi's *Gloria* (Schulich School of Music).

## Daniel Barrett

Daniel Barrett is in his first year on the Masters course at the RCM studying with Russell Smythe. Daniel completed his undergraduate studies at the Royal Conservatoire of Scotland, gaining First Class honours under the tutelage of Kathleen McKellar Ferguson and the mentoring from Karen Cargill. Daniel is delighted to be a Drapers' de Turckheim Scholar and a Drake Calleja Trust Scholar. His achievements include; the Molly Robb Award (2018), the Hugh S Robertson Memorial Award for Scots Song (2018/19), and highly commended in the Elgar/Spedding Lieder competition (2021). Daniel made his debut with Edinburgh Studio Opera in 2018, singing the roles of Fergus in *Fergus of Galloway* and the Mountebank Reid in *The Tumbling Lassie* by Tom Cunningham and librettist Alexander McCall Smith. As a member of the National Youth Choir of Scotland, Daniel has performed in Berlioz's *Lélio* in Carnegie Hall, New York under the baton of Sir John Eliot Gardiner (2018) and as bass soloist in Paul Mealor's requiem *The Souls of the Righteous* premiered live on Classic FM, conducted by Christopher Bell and in the presence of HRH The Duchess of Cornwall (2018). At the 2019 Edinburgh International Festival, Daniel made his professional debut performing the roles of Snowboy and Gladhand in *West Side Story* with Sir John Eliot Gardiner. In October 2019, Daniel performed the role of Billy Bigelow in Edinburgh Gilbert & Sullivan Society's production of *Carousel* by Rodgers and Hammerstein. In August 2020, Daniel performed in the chorus of the New Generation Festival's production of Rossini's *La Cenerentola*.

## RCM Symphony Orchestra and Chorus

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors including Sir Antonio Pappano, Bernard Haitink, Rafael Payare and Joana Carneiro. Its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 200 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire. These have included Bernard Haitink for Ravel's *Daphnis et Chloé* and Michael Rosewell Mozart's *Requiem*.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## Mark Biggins

Mark Biggins graduated with distinction from the RCM where he studied conducting with Peter Stark and Howard Williams. He is Chorus Master for the ENO, has conducted the Norwegian Radio Symphony Orchestra and BBC Singers as a student of Alexander Vedernikov at the Magnus International Festival, and has also enjoyed masterclasses with Alexander Polishchuk and Jac van Steen. He has prepared choruses for Bernard Haitink and assisted Vladimir Jurowski, John Wilson and Martyn Brabbins. While a student of David Hill at Yale School of Music, he was director of music at Battell Chapel and was a finalist in the ACDA conducting competition in Salt Lake City. He toured internationally and recorded for Hyperion with the Yale Schola Cantorum and collaborated with Bach Collegium Japan and the New York Philharmonic under the batons of Masaaki Suzuki, Simon Halsey, Stefan Parkman and others. This year he makes his debut as a guest with the Farnborough Symphony Orchestra, Sinfonia of Cambridge and University of London Symphony Orchestra, and takes up music directorships with the Petersfield Orchestra and Epsom Chamber Choir.

## **Violin I**

*David Nebel*  
Vera Beumer  
Olivia Ziani  
Tiago Soares Silva  
Emmanuel Webb  
Lily Harwood  
Xiaoxuan Guo  
Dimitra Sioras  
Cecilia Blencowe  
Yuliya Ostapchuk  
Lucilla Mariotti  
Ming Zeng  
Antonio Ferreira  
Alex Raine

## **Violin II**

*Polina Makhina*  
Annie Pham  
Eliott Bougant  
Thibaut Pesnel  
Andrew Kelly  
Bronte Vlashi  
Kiok Son  
Marsha Ford  
Shoshanah Sievers  
Joel Munday  
Jessica Meakin  
Sangbin Jung

## **Viola**

*Toby Warr*  
Sam Scheer  
Vanessa Hristova  
Juan Marco Requena  
Paul Fitzgibbon  
Kuba Was  
Yifan Wang  
Jesse Francis

## **Cello**

*Angela Monge Alvarez*  
Iza Stefanska  
Bertille Mas  
Laura Armstrong  
Xiaodi Zhao  
Carolina Lopez Del-Nero  
Rozalia Sobecka  
Jaeyoung Choi

## **Double Bass**

*Ketan Curtis*  
Daniil Margulis  
Isabel Garcia Gonzalez  
Gavin Vanwinkle-Bright  
Will Duerden  
Lucia Polo Moreno

## **Flute**

*Maria Filippova*  
Anna Rogers  
Marie Sato (pic)

## **Oboe**

*Russell Coates*  
Polly Bartlett

## **Clarinet**

*Tom Gant*  
Raphael Froissart

## **Bassoon**

*Amy Thompson*  
Alma Wilson  
Aidan Campbell (contra)

## **Horn**

*Leo Glenister*  
Bertille Cascio  
Emma Edwards  
Alex Grinyer

## **Trumpet**

*Ruby Orlowska*  
Jessica McFarlane

## **Trombone**

*James Parkinson*  
Sam Toth  
Ryan Polk

## **Tuba**

Hanna Mbuya

## **Timpani**

Connor Chambers

## **Harp**

*Liza Rakovska*  
Greta Roberts  
Haley Kwai

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coach:

Gaby Lester (violin)  
Linda Kidwell (viola)  
Tim Gill (cello)  
Rupert Ring (bass)  
Simon Channing  
(woodwind)  
Nigel Black (brass)  
Grahame King  
(percussion)  
Stephen Fitzpatrick (harp)  
Byron Fulcher  
(tutti woodwind,  
brass percussion &  
harp)  
Frank Zielhorst (tutti)  
Ondřej Soukup (tutti)

## **Soprano**

May Abercrombie  
Elna Bosch Jimenez  
Lucia Breslin  
Olivia Carstairs  
Ching Chan  
Yixiang Chen  
Alexandra Cooper  
Larli Davies  
Lin Deng  
Saffron Doherty  
Xin Ge Dong  
Ning Geng  
Amanda Gomez  
Lori Grainger  
Josephine Hawthorn  
Amy Heptinstall  
Ziming Huang  
Tannaz Jouinani  
Lena Kolesnikov  
Amelia Langley  
Jessica Lawley  
Ustinya Malinina  
Lydia Messam  
Maya Mitra  
Astrid Monten  
Eyra Norman  
Natasha Oldbury  
Ceferina Penny  
Margot Pommellet  
Daniela Popescu  
Tia Radix-Callixte  
Rebekah Scamp  
Jona Schibilsky  
Jane Sullivan  
Meghan Thomson  
Faith Tucker  
Carys Underwood  
Alix Vaillot-Szwarc  
Elizaveta Velikhova  
Nellie Whittam  
Yuting Wu  
Hilary Yip  
Jiaqi Zhu

## **Alto**

Sally Aiko Dando  
Molly Arnuk  
Isabella Azima  
Layla Ballard  
Chelsea Becker  
Lea Boursin  
Summer Brooks  
Lily Mo Browne  
Abbie Chan  
Siyu Chen  
Brioni Crowe  
Annest Davies  
Milly Deering  
Imogen Edwards  
Samuel Finch  
Amy-Jo Gilbert  
Patricia Gomes  
Hannah Hoppmann  
Hilde Jentsch  
Betania Johnny  
Cecilia Keiffer  
Amelia Lawson  
Rebeca Lazar  
Sin Yee Liew  
Hannah Limbrick  
Esmee Loughlin-Dickenson  
Qianyi Ma  
Annie MacDonald  
Alina Maries-Reim  
Rebecca Marr  
Angélique Martinet  
Trang Minh  
Sydney Minor  
Nicole Mok  
Astrid Munro  
Sakurako Okano  
Madeleine Perring  
Julie Piggott  
Amber Pigott  
Ilia Plis  
Georgia Ridehalgh  
Anyia Robins  
Lucy Ruuskanen

Eva Serksnaite  
Hannah Spry  
Masa Stopar  
Rebecca Strentz  
Kate Stringer  
Rongting Sun  
Sanni Talvitie  
Hollie Tibbotts  
Anxin Wang  
Alexandria White  
Huiduo Xu  
Kailing Zhang  
Sharon Zhou

## **Tenor**

Sogo Aihara  
Raffaele Antonaglia  
Hugo Brady  
Aries Chow  
Felix Collins  
Mark Dangerfield  
Louis Enright  
Alexander Evans  
Ethan Heidel  
Thomas Law  
Can Lu  
Jack Luk  
Joseph Macdonald  
Finn Mattingly  
Christopher Mosz  
Ning Su  
Stone Tung  
Marcell Vajda  
Zvezdan Vojvodic  
Declan Wicks  
Jacky Zhang



**Bass**

David Afzelius  
Benjamin Araujo  
Diego Bartolome  
Joseph Berry  
Alexander Bistany  
Jack Bradley-Buxton  
Piotr Burda-Zwolinski  
Lok Yan Chan  
Nok Him Chan  
Guy Courtie  
Francisco Couto  
Arie Dakesian  
James Dew  
Sha-Phan Dyer  
James Francis  
Alexander Franklin  
David Fraser  
Oliver Freyne  
Samuel Frith  
Henry Godwin  
Karl Guhl  
Connor Hargreaves  
Adrian Henke  
Jia Yu Kian Hsu  
Chun Max Hui  
Henry Hui  
Juho Hwang  
Teodoras Kasteckas  
Jamie King  
Lucian Kolar  
Ivan Lazebnyi  
Ethan Lieber  
Jonathan Lovatt  
Joe Lyndley  
James Madrilejo  
Edward Mead  
Archie Musselwhite  
Ricky Ng  
Harry Nim  
Simao Nobre  
Milligan Power  
Charles Payne

Maximilian Pritchard  
Gwydion Rhys  
Redmond Sanders  
Ondřej Soukup  
Derry Sowinski  
Radu-Gabriel Stoica  
Matthew Stringer  
Lars Stolpe  
Stanley Talman  
Moyang Tian  
James Todd  
Matthew West  
Hok Man Woo  
Daniel Xia  
Lok Hei Yeung  
Shing Hin Yeung  
Samuel Yuan  
Qiawen Zhao  
Yihan Zhao

The RCM would like to  
thank the following  
rehearsal pianists and  
chorus coaches:

Jack Appleby  
(chorus coach)  
Roelof Temmingh  
(rehearsal pianist)  
Steven Neugarten  
(rehearsal pianist)  
Norbert Meyn  
(language coach)

## RCM SYMPHONY ORCHESTRA

Thursday 18 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Joana Carneiro** conductor

**Ava Dodd** soprano

**RCM Symphony Orchestra**

**Anna Clyne** <<rewind<<

**Mahler** Symphony no 4 in G major

Mahler's fourth symphony is built around a single song, *Das himmlische Leben*. Translating as 'the heavenly life', the song permeates the symphony's earlier movements, before being heard in its entirety in the final movement, sung by a lone soprano. Presenting an innocent view of heaven and its saints, this childlike melody, plus the symphony's relatively short length, make this work one of Mahler's lighter entries in his extensive oeuvre. Alongside, the RCM Symphony Orchestra performs contemporary fare by composer Anna Clyne.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## Museum Concerts

Friday 29 October, 12:30 PM

Museum Gallery

|                                       |   |    |
|---------------------------------------|---|----|
| Gabrielli (1851–<br>c.1900)           | Secondo ricercar per il violoncello solo<br>12<br>12                                | 9' |
| Pablo Tejedor Gutierrez baroque cello |   |    |
|                                       |   |    |
| Dall'Abaco (1675–<br>1742)            | Capricci per il violoncello solo<br><i>Quarto</i><br><i>Quarto</i><br><i>Ottavo</i> | 8' |
| Pablo Tejedor Gutierrez baroque cello |   |    |
|                                       |   |    |
| Popper (1843–1913)                    | Cello Étude no 17   | 2' |
| Pablo Tejedor Gutierrez baroque cello |   |    |
|                                       |   |    |
| JS Bach (1685–1750)                   | Solo cello Suite no 3 BWV 1009<br><i>Sarabande</i>                                  | 3' |
| Pablo Tejedor Gutierrez baroque cello |   |    |
|                                       |   |    |
| JS Bach (1685–1750)                   | Solo cello Suite no 5 1011<br><i>Prélude</i>  | 5' |

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|--|--|-----|
| Pablo Tejedor Gutierrez baroque cello  |  |     |
|  |  |     |
| Locatelli (1695–1764)  | Sonata No. 10<br><i>i. Largo</i><br><i>ii. Allegro</i><br><i>iii. Minuetto</i> | 11' |
| Hannah Parry recorder<br>Dominika Maszczynska harpsichord  |  |     |
|  |  |     |
| Mozart (1756–1791)   | Clarinet Quintet in A Major, K. 581<br><i>i Allegro</i>                        | 11' |
| Jasper Perry clarinet<br>Natasha Humphries violin<br>Daniella Guillen Garcia violin<br>Elise Pettersen Watten viola<br>Carolina Lopez Del-Nero cello |  |     |
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## Upcoming Events

The Quartet

Wednesday 03 November, 0.75

Performance Hall

Repertoire to include:

Smetana - String Quartet No. 1 'From My Life'

Janáček - String Quartet No. 2 'Intimate Letters'

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety,  
sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



## RCM AT ST. MARY ABBOTS

Friday 29 October, 1.05pm

St. Mary Abbots Church

**JS Bach** Chaconne from Partita no 2 in D minor 15'  
(1685–1750)

**Shuyi Zhang** piano

**Medtner** Sonata Tragica op 39 no 5 11'  
(1880–1951)

**Karrie Yip** piano

**Brahms** Trio for Clarinet, Cello and Piano in A minor, op 114 25'  
(1833–1897)  
*i Allegro*  
*ii Adagio*  
*iii Andantino grazioso*  
*iv Allegro*

**Meline Le Calvez** clarinet  
**Clare Juan** cello  
**Arthur Di Francesco** piano

## CHAMBER ESSENTIALS: THE QUARTET

Wednesday 3 November, 6pm

Performance Hall

Repertoire to include:

**Smetana** String Quartet no 1 'From My Life'

**Janáček** String Quartet no 2 'Intimate Letters'

Continuing our Chamber Essentials series, RCM musicians explore the medium of the String Quartet with contrasting works by two Czech composers.

Smetana's programmatic first string quartet is paired with Janáček's second quartet, which reflects on the hundreds of letters he wrote to his muse Kamila Stösslová. Broadcaster Paul Allen's monologue, based on diaries between Janáček and his lover, will be performed by Charlie Baigent.

Tickets: £5

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# LUNCHTIME CONCERT

Tuesday 2 November, 1.05pm

Performance Studio

Jack F. Ledger-Dowse      The Spring      4'  
(b 2002)

Alexandra Cooper soprano  
Amy Heptinstall soprano  
Saffron Doherty soprano  
Esmee Loughlin-Dickenson mezzo-soprano

De Falla      Siete canciones populares españolas      11'  
(1876–1946)  
i *El paño moruno*  
ii *Seguidilla murciana*  
iii *Asturiana*  
iv *Jota*  
v *Nana*  
vi *Canción*  
vii *Polo*

Duo Rossi-Bernhardt  
Eleonore Bernhardt cello  
Giacomo Rossi Prodi piano

Szymanowski      Masques op 34      15'  
(1882–1937)  
i *Schéhérazade*  
ii *Tantris le bouffon*

Wanyi Yang piano

Chopin      Étude, op 10 no 2      2'  
(1810–1849)

Chopin      Ballade no 1 in G minor, op 23      10'  
(1810–1849)

Chih-Jung Lai piano

**Poulenc**  
(1899–1963)

Fiançailles pour rire  
*i La Dame d'André*  
*ii Dans l'herbe*  
*iii Il vole*  
*iv Mon cadavre est doux comme un gant*  
*v Violon*  
*vi Fleurs*

12'

**Sofia Kirwan-Baez** soprano  
**Iain Clarke** piano

## CHAMBER ESSENTIALS: THE QUARTET

Wednesday 3 November, 6pm  
Performance Hall

Repertoire to include:

**Smetana** String Quartet no 1 'From My Life'

**Janáček** String Quartet no 2 'Intimate Letters'

Continuing our Chamber Essentials series, RCM musicians explore the medium of the String Quartet with contrasting works by two Czech composers.

Smetana's programmatic first string quartet is paired with Janáček's second quartet, which reflects on the hundreds of letters he wrote to his muse Kamila Stösslová. Broadcaster Paul Allen's monologue, based on diaries between Janáček and his lover, will be performed by Charlie Baigent.

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Programme details correct at time of going to print.



# CHAMBER ESSENTIALS: THE QUARTET

Wednesday 3 November, 6pm

Performance Hall

## CHAMBER ESSENTIALS: THE QUARTET

In memory of Jag Mohan Arora

Wednesday 3 November, 6pm, Performance Hall

|                |                                       |     |
|----------------|---------------------------------------|-----|
| <b>Smetana</b> | String Quartet no 1 'From My Life'    | 25' |
| (1824–1884)    | <i>i Allegro vivo appassionato</i>    |     |
|                | <i>ii Allegro moderato a la Polka</i> |     |
|                | <i>iii Largo sostenuto</i>            |     |
|                | <i>iv Vivace</i>                      |     |

**Caccini Quartet;**

**Clara Mezzanatto** violin

**Esther Zaglia** violin

**Joanna Patrick** viola

**Ada Guarneri** cello

|                |   |     |
|----------------|---|-----|
| <b>Janáček</b> | String Quartet No. 2 'Intimate Letters' | 30' |
| (1854–1928)    | <i>i Andante - Con moto - Allegro</i>   |     |
|                | <i>ii Adagio - Vivace</i>               |     |
|                | <i>iii Moderato - Andante - Adagio</i>  |     |
|                | <i>iv Allegro - Andante - Adagio</i>    |     |

**Charlie Baigent** Leoš Janáček

**Leora Cohen** violin

**Lena Segal** violin

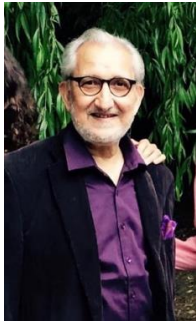
**Elena Accogli** viola

**Anna Crawford** cello

*Script prepared by Paul Allen based on the writings and reported conversations of Leos Janacek, and inspired by Intimate Letters, compiled, translated, and edited by John Tyrrell, published by Faber and Faber*

Jag Mohan Arora

7 May 1941–30 October 2018



Jag Arora was passionate about music. He did not read music but he could not live without it. He listened to music whenever he had a spare moment, with music playing in every room of his house. The year ahead would be planned around his beloved concerts, with tickets always stashed away well in advance. Accompanied or alone, in foreign cities or on a picnic blanket at Kenwood he would be at his happiest.

He had first encountered western classical music when he arrived in London from Delhi in the 1960s. The people in the adjoining flat in Belsize Park introduced him to Wagner, and so began a lifelong obsession, culminating in a much-longed-for visit to Bayreuth. Only two days before he passed away he was in the local cinema, watching a live broadcast of Wagner's *Die Walküre* from the Royal Opera House.

But he also loved chamber music, especially string quartets, and regularly attended concerts in the Wigmore Hall. He had an impeccable ear, and excellent judgment about the best performers. He particularly liked to support young talent, and would go to masterclasses and follow the careers of particular young players. It is only fitting that he be remembered here in this way and that his love for and dedication to music be continued through The RCM's Jag & Linda Arora Scholarship.

## Smetana: *String Quartet no 1 'From My Life'*

### Context

Due to his decline in health in 1874, Bedřich Smetana began to lose his hearing, with him becoming completely deaf by the end of the year. Smetana thus had to forfeit his job as the Principal Conductor of the Provisional Theater in Prague, and so he moved to the country to live with his daughter. Through poverty and ill-health, Smetana continued to compose, now turning more to chamber music to reflect his own feelings. Subtitled 'From My Life', his First String Quartet was a pioneering programmatic quartet. Composed in 1896, Smetana had this to say about the quartet:

'Concerning the style of my quartet, I shall gladly leave judgement on this to others and I will not be angry at all if they do not like it, for it is contrary to the conventional style of quartet music. I had no intention of composing a quartet according to a formula or according to the usual conception of the form. With me, the form of each composition is determined by the subject. Consequently, this quartet created its own form. I wanted to picture in tones the course of my life.'

### The Music

#### Movement I – *Allegro vivo appassionato*

'The first movement depicts my youthful leanings towards art, a Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune. The long persistent note in the final owes its origin to this. It is the fateful ringing of the high-pitched tones in my ears, which, in 1874, announced the beginning of my deafness. I allow myself this small joke, though it was ultimately disastrous.'

The bold opening makes way for an intense viola solo which is rich in tone and timbre. The fluctuating accompaniment adds movement to the solo as the intricate solo soon weaves its way back into the ensemble. The intensity is high during this opening section, with the upper strings working together to create dramatic runs in unison, as well as building dynamics. Smetana's intricate writing is tied together with the opening theme, which rears its head in a number of forms many times throughout this opening movement. The jumping theme is bold and offers that feeling of yearning for something you can't quite reach. As the music begins to slow down, the music reflects the opening theme with the fluctuating accompaniment. The movement ends quietly.

## **Movement II – *Allegro moderato a la Polka***

'The second movement, a quasi-polka, recalls the joyful days of my youth when I composed dance tunes and was widely known as a passionate lover of dancing.'

The joyous character of the second movement polka is captured from the first theme. The unison playing at the start makes a statement and harks back to popular Czech folk dances of the time. The bouncy nature of the themes presented in this movement are youthful and child-like in its presentation at time. A lyrical central section slows the tempo down. A classic dance bassline is created by the cello as the fluctuating upper strings play in unison on beats 2 and 4. The fiery dance theme returns to conclude this movement off in an exciting style.

## **Movement III – *Largo sostenuto***

'The third movement (the one which, in the opinion of the gentlemen who play this quartet, is unperformable), reminds me of the happiness of my first love, the girl who later became my first wife.'

The deeply emotional third movement is slow in tempo, but rich in harmony. The rich sonorities throughout create a completely new musical landscape for Smetana to work with. Intensely personal and introspective, the third movement is perhaps the most climactic emotionally of the four movements. Smetana uses solo sections and powerful unison segments to piece together his feelings on this matter. High in intensity throughout, even as the dynamics drop, the third movement concludes quietly and with much dignity.

## **Movement IV – *Vivace***

'The fourth movement describes my discovery that I could incorporate national elements in my music, and my joy in following this path until it was terminated by the onset of my deafness, the outlook into a sad future, the tiny rays of hope of recovery; but remembering the promise of my early career, a feeling of painful regret.'

Opening with a joyous unison figure, the upper strings soon rush off with a fast scalic theme. This movement paints many different pictures, which shows just how much Smetana loved his homeland. From fizzing excitement to bold unison and then a short lyrical section, the different feelings from Smetana certainly come through. The intense slow section represents the 'painful regret' that the composer

speaks about in his notes. Rich in dissonant harmony and heavy textures, the once youthful and optimistic Smetana ends surrounded by his 'sad future.'

## Final Thoughts

This painfully personal string quartet was one of the first of its kind at the time of conception. Typically, programmatic music was left to orchestras and larger ensembles, but this journey that Smetana took for his First String Quartet went against the grain and showcased Smetana's personal style. A truly intriguing and wonderful work.

© Alex Burns

## Leoš Janáček: *String Quartet no 2 'Intimate Letters'*

### Context

Composed in 1923, Leoš Janáček's Second String Quartet was the second of two quartet commissions from the Bohemian Quartet. Subtitled *Listy důvěrné* ('Intimate Letters'), the quartet is a musical representation of some 700 letters sent between Janáček and Kamila Stösslová. After meeting Stösslová in 1917, Janáček became infatuated with her, so much so that he based three different opera characters on her, including the Vixen from *The Cunning Little Vixen*, as well as using her as an influence for other popular works such as *Sinfonietta* and *Glagolitic Mass*. Although Stösslová remained emotionally aloof to Janáček's desires, she still corresponded with him over an intense period, and was also by his side when he died in 1928.

### The Music

Famously telling the stories of their many letters, the Second String Quartet was premiered posthumously in September 1928, just one month after Janáček died. Not one movement of this quartet is in sonata form, instead Janáček takes the initial melody and harmony and juxtaposes, reverts and combines them to create a musical smorgasbord that is as theatrical as it is musical.

### Movement I

The opening letter bursts with sound and colour as the upper strings play a unison melody. The dynamic drops dramatically, with a solo voice emerging. It is generally accepted that the viola is the personification of Stösslová, and as such, Janáček utilises the instrument by offering solo lines, crunchy harmony and crucial textural changes. Throughout this movement there are joyous outbursts of unison



which are often led by the upper strings. This injection of energy keeps the music driving forward. A mix of extended techniques are heard throughout this movement, such as playing *sul ponticello*. As the quartet becomes completely entangled, the movement comes to a rousing finish.

## **Movement II**

The evocative second movement fluctuates between being highly lyrical to coarse and dissonant. The folk-inspired viola solo is underpinned by mysterious accompaniment, with the music always laying on a knife edge. As each movement is representative of either a real or an imagined landmark in Janáček's and Stösslová's relationship, the constant changes reflect this uncertainty in Janáček's mind. For a relatively short work, there are more than 26 time changes, and over 61 changes of tempo. Similarly to the opening movement, the second is intense and inexplicably beautiful in its arrangement. Throughout the dramatic central section, one gets a first-hand feeling of the composer's visceral feelings.

## **Movement III**

The lamenting third movement opens with a violin solo accompanied by a dotted rhythm from the rest of the ensemble. Described by the composer himself as one of the most beautiful movements, the third once again represents the quick mood changes seen in the many letters between the two recipients. Nuanced intricate kernels of music create some intriguing effects throughout, with Janáček taking great care with the texture as always. Another highly intense central section is soon dismantled by a woeful cello solo which changes the mood until the final flourish ends this movement dramatically.

## **Movement IV**

The final movement is full of energy as the violin takes the lead in the first instance. Huge dynamic jumps create a feeling of uncertainty within the music, and indeed the story. A gentle melody is led by a duo of violins as the sweetness of Janáček's style is prised out. Deathly quiet sections are penetrated by unbelievably loud outbursts, representing the quick changes in Janáček's mind as he thinks of his relationship with Stösslová. The composer stated that the last movement expresses the fulfilment of his yearning for his spirited friend, however one does leave with the feeling that his 'great longing' was never truly satisfied.

© Alex Burns

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 6pm

Performance Hall

Repertoire to include:

**Howells** Rhapsodic Quintet, op 31

**Imogen Holst** String Quintet

**Mozart** Clarinet Quintet in A Major, K581

Completing this fascinating series of musical discovery, we present the last of the autumn Chamber Essentials concerts focussing on the Quintet.

Music includes a string quintet by one of the most significant figures in 20th-century British music, Imogen Holst, alongside her teacher at the RCM, Herbert Howells. The programme concludes with Mozart's great masterpiece for clarinet and string quartet.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Programme details correct at time of going to print.



## **RCM STRING BAND**

Wednesday 3 November 2021, 7.30pm

Amaryllis Fleming Concert Hall

Mark Messenger director

Haim Choi violin

Ana Dunne-Sequi viola

RCM String Band



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## RCM STRING BAND

Wednesday 3 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Mark Messenger** director

**Haim Choi** violin

**Ana Dunne-Sequi** viola

**RCM String Band**

**The Ayoub Sisters**

Night Train

4'

**Mozart**

(1756–1791)

Sinfonia Concertante in E flat major K 364

*i Allegro maestoso*

*ii Andante*

*iii Presto*

30'

INTERVAL

**Tchaikovsky**

(1840–1893)

Souvenir de Florence op 70

*i Allegro con spirit*

*ii Adagio cantabile e con moto*

*iii Allegretto moderato*

*iv Allegro con brio e vivace*

34'

## The Ayoub Sisters Night Train

*Night Train* is inspired by an unforgettable adventure we experienced taking the sleeper train from Cairo to Aswan in Egypt.

From the moment we arrived at Ramses Train Station, the bubbling chaos was palpable. The race to find the correct platform as we waded through the hustle and bustle of the crowds was exhilarating. Once safely on board the train, it truly felt like stepping back in time: from the 'Made in West Germany' plaque to the old-school smoking carriage with men playing chess whilst smoking cigars and drinking tea from small glasses. It was the perfect scene from an old black and white movie. The soothing rattling of the train throughout the night with glimpses of palm trees lit up by small villages in the distant serene desert, inspired the nostalgic middle section of the piece. With the peaceful evening coming to an end and the excitement of a bubbling day on the horizon, the main theme is recapped as the train journey reaches its final stop, Aswan.

© The Ayoub Sisters

## Mozart Sinfonia Concertante in E flat major K 364

Mozart's symphonic concerto was inspired by his travels to Munich and Mannheim in 1777, and Paris in 1778. After which he worked on a series of concertos for multiple soloists, a form popular in the second half of the 18th century. Like his contemporaries, Mozart rarely composed large works without a commission; however, there is no surviving record of this work's origin and only fragments of it survive in Mozart's hand.

In this piece Mozart skilfully balances the bright sound of the violin with the darker sound of the viola by tuning the viola a semi tone higher than normal. Therefore, while the ensemble is playing the piece in its true key of E flat major, the viola soloist is reading and playing the piece in D major. This technique is called *scordatura* (Italian for mistuning) and makes the tone brighter. Today the work is generally played with a viola in the conventional tuning.

The *Sinfonia Concertante* also showcases the winds distinctive voices using a range of timbres. Remarkable passages such as the cadenza at the end of the first movement require virtuosity and sensitivity. The violin and viola parts weave in and out of each other harking back to Bach's Double Concerto for two violins. Throughout the work the solo parts are echoed by a pair of oboes.

## Tchaikovsky *Souvenir de Florence* op 70

By 1886 Tchaikovsky was at the height of his powers, having by then composed a number of operas (including *Yevgeny Onegin*), the first of his major ballet scores (*Swan Lake*), four symphonies, all three string quartets and a host of other orchestral and instrumental works and songs, and in that year he was awarded honorary membership of the St Petersburg Chamber Music Society. As a token of his gratitude he promised to write a piece of chamber music and dedicate it to the Society, although it was several months later before he began even the sketches for what was to be a sextet for two violins, two violas and two cellos, a combination that he had not previously attempted. It is now commonly played by string orchestra with conflated strings and with double basses largely constructed from the cello lines.

Tchaikovsky's progress seems to have been both halting and intermittent, and thus it was June 1890, after Tchaikovsky had returned from three months in Florence (where he had worked intensively on his new opera *The Queen of Spades*) and Rome, before he set to work in earnest. It is clear from his letters that he quickly experienced difficulties, not because he was devoid of ideas but because of the form itself and the need to create six independent yet homogeneous voices, but he persevered, completing the draft by the end of the month and the full score during July. Clearly still unsure about some of the technical detail (especially, one suspects, the balance) following, in his words, this first attempt to break free from the string quartet, he declined to publish it until he had heard it played, and a private performance took place towards the end of 1890. The composer was deeply disappointed and decided to radically revise it, altering substantial parts of the third and last movements, and that final version was published in June 1892, with the first performance taking place in St Petersburg in November of that year.

The title clearly recalls what Tchaikovsky rightly regarded as a musically productive period in the ancient Italian city, but there is no programme attached to the Sextet and there is little if anything of Italy in the actual writing, notwithstanding the generally genial atmosphere of the piece. The *Souvenir* uses the classical four movement mould, with the first cast in sonata form and the two final ones more reminiscent of the composer's native Russia than of sun-drenched Italy. Tchaikovsky's own instructions were that the first movement needed to be played with fire and passion, and the opening of it is turbulent enough, although the second subject does introduce a gentler note. The slow movement (an Adagio cantabile in D major) is placed second and has a central section in which the sound is reduced to a mere whisper – *pppp* was Tchaikovsky's original marking, one that he himself described as 'improbable'. For the *Scherzo* (marked *Allegretto moderato*), the central core of which was rewritten during the revisions, Tchaikovsky uses the key of A minor, contrasting the rapid central trio with the

rather more leisurely outer sections. For the finale he reverts to the home key of D minor; it is the most overtly Russian in character of all four movements, and incorporates an ambitious six-part fugue with the violins entering in unison followed by the violas and then the lower strings, and the work as a whole driving to its conclusion in a final *fortissimo* passage culminating in three firm chords, not so much a full stop as an exclamation mark!

© Michael Messenger



## Mark Messenger

Mark Messenger has had a broad and varied career. However, one will not find here any competition accolades as he suspects that the Olympic sport of trying to play better than another artist is inherently flawed.

His love of music and the human connection it offers has meant he has shared the concert platform with some remarkable musicians – amongst others, Lord Yehudi Menuhin, Ivry Gitlis, Maxim Vengerov, Bernard Greenhouse, Natalie Clein, Raphael Wallfisch, Thomas Carroll, Yonty Solomon, Howard Shelley, John Lill, Dame Thea King, Michael Collins, Chris Garrick and Sir John Dankworth – and some incredible students. He hopes that these connections, some of which are fleeting, and others which last for decades, have in some way affected these people to the same extent as he has been transformed by them.

He has taken great pleasure from over three decades of string quartet playing, travelling across the world to teach, conducting and from his role as Head of Strings at the Royal College of Music. As long as his exploration of life and music continues to provide such human experiences he will continue the journey with travelling companions from any walk of life.

## Haim Choi

German-born South Korean violinist Haim Choi studied at the Yehudi Menuhin School before joining the RCM, where she studies with Itzhak Rashkovsky as an Orpheus Scholar supported by Michael Redman Scholarship. Haim has received tutelage from Maxim Vengerov, Shlomo Mintz, Alfred Brendel and Ani Kavafian. She is a prize winner of the Seoul National Symphony, Kloster Schoental, Wieniawski and Lipinski International violin competitions, and was awarded first prize and Luigi Boccherini Award at the Virtuoso and Belcanto Chamber Music Competition. She performs first violin with the Salomé Quartet and has worked with Simon Rowland-Jones, Mark Messenger, and the Sacconi, Chilingrian, Harlem, Aviv and Fitzwilliam quartets. Haim has collaborated with principal players of the Royal Opera House, London Symphony, and Swedish Chamber orchestras, as well as the Madrid and Trondheim Soloists. She enjoys orchestral performances with the London Symphony, BBC Symphony, Philharmonia, English Touring Opera, Glyndebourne Tour Opera and Sinfonia Cymru orchestras, and has previously been awarded places on the LSO String Experience Scheme, BBC Symphony Orchestra Pathway, Glyndebourne Pit Perfect and ENO Evolve Scheme. Recent concerts include Wigmore Hall, Cadogan Hall, the Southbank and Barbican Centre. Haim was appointed Cultural Ambassador of UNESCO Korea, and enjoys teaching at the Yehudi Menuhin School and Eton College.

## Ana Dunne-Sequi

Spanish violist Ana Dunne-Sequi is studying at the RCM with Nathan Braude as a Carne Trust Junior Fellow, supported by the Antonio Brosa Award. She has benefited from masterclasses with Maxim Rysanov, Lars Anders Tomter and Michael Kugel. As an orchestral player, she is the recipient of the Balthasar Neumann Ensemble Scholarship. She has worked with renowned conductors including Bernard Haitink, Sir Antonio Pappano, Rafael Payare and Pablo Heras Casado. She has taken part in the ENO Evolve Scheme and the BBC Symphony Orchestra Pathway. Ana joined the European Union Youth Orchestra in 2021. As a soloist, she has performed Mark-Anthony Turnage's *On Opened Ground* with the RCM Symphony Orchestra. Ana is a keen chamber musician and founder member of the award winning Artha String Quartet with whom she has performed in Wigmore Hall. She has worked with Mats Zetterqvist, Thomas Zehetmair, Simon Rowland-Jones and Avri Levitan. At the RCM, Ana has performed Mendelssohn's String Octet alongside Maxim Vengerov. She has participated in Musethica, Klosters Music and Chipping Campden festivals. In the field of historical performance, she studies with Pablo de Pedro Cano and has received coaching from Jane Rogers, Ashley Solomon, Reiko Ichise and Christoph Dangel. She has appeared in venues and festivals such as Baden-Baden Festspielhaus and the Château de Fontainebleau as part of the Balthasar Neumann Chor and Ensemble.

## RCM String Band

The core of the Royal College of Music String Band comprises the new undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship and of being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, and individual responsibility is a key component. Since its creation, the RCM String Band has been much in demand and now has a busy concert schedule. The String Band is invited annually to perform at the Worshipful Company of Musicians' evensong at St Paul's Cathedral.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## **Violin I**

*Joe Macdonald*  
Kiana Chan  
Alix Vaillot-Swarc  
Aries Chow  
Nellie Whittam  
Felicia Tsai  
Anya Blue Robins  
Lucy Ruuskanen

## **Violin II**

*Betania Johnny*  
Masa Stopar  
Angelique Martinet  
Michelle Kolesnikov  
Teodoras Kasteckas  
Sharon Zhou  
Isabella Azima

## **Viola**

*Summer Brooks*  
*Becca Marr*  
Joseph Berry  
Declan Wicks  
Diego Bartolome  
Shay Dyer

## **Cello**

*Layla Ballard*  
Ozgur Kaya  
Eddie Mead  
Nok Chan

## **Double Bass**

*Davide Scafarto*  
James Francis

## **Oboe** (Mozart)

*Patricia Gomes*  
Alexander Franklin

## **Horn** (Mozart)

*Jack Bradley-Buxton*  
Amelia Lawson

## **Percussion** (The Ayoub Sisters)

*Patrik Skabardis*  
Isaac Harari  
Guy Courtie  
Stan Talman  
Will Rowling  
Joe Parks

Personnel correct at the time of going to print.

Italics denote section principals.



## RCM SYMPHONY ORCHESTRA

Thursday 18 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Joana Carneiro** conductor

**Ava Dodd** soprano

**RCM Symphony Orchestra**

**Anna Clyne** <<rewind<<

**Mahler** Symphony no 4 in G major

Mahler's fourth symphony is built around a single song, *Das himmlische Leben*. Translating as 'the heavenly life', the song permeates the symphony's earlier movements, before being heard in its entirety in the final movement, sung by a lone soprano. Presenting an innocent view of heaven and its saints, this childlike melody, plus the symphony's relatively short length, make this work one of Mahler's lighter entries in his extensive oeuvre. Alongside, the RCM Symphony Orchestra performs contemporary fare by composer Anna Clyne.

Tickets £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## ORCHESTRAL MASTERWORKS

Thursday 4 November 2021, 6pm

Amaryllis Fleming Concert Hall

Jac van Steen conductor

RCM Philharmonic



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## ORCHESTRAL MASTERWORKS

Thursday 4 November 2021, 6pm | Amaryllis Fleming Concert Hall

**Jac van Steen** conductor

**RCM Philharmonic**

**Ravel** Valses nobles et sentimentales  
(1875–1937) *i Modéré, très franc*  
*ii Assez lent, avec une expression intense*  
*iii Modéré*  
*iv Assez animé*  
*v Presque lent, dans un sentiment intime*  
*vi Vif*  
*vii Moins vif*  
*viii Épilogue: Lent*

**Prokofiev** Grand Waltz from Cinderella Suite no 2 op 108  
(1891–1953)

**Debussy** La plus que lente  
(1862–1918)

**R Strauss** Der Rosenkavalier, waltz sequence for orchestra no 1 op 139  
(1864–1949)

This evening Jac van Steen and the RCM Philharmonic present an exciting programme displaying the waltz in all its forms beginning with Ravel's suite which takes its name from Schubert's 1823 collections for piano *Valses nobles* and *Valses sentimentales*. Ravel's 1911 work was originally written for piano and orchestrated the following year.

Prokofiev was commissioned, in 1940 by the Kirov Theatre in St Petersburg, to write the music for the ballet *Cinderella*. The following year, he had only completed two acts when Germany invaded the Soviet Union plunging the country into crisis. The score was not finished for another three years from which Prokofiev developed three suites. The *Grand Waltz* from Suite no 2 depicts the Prince and Cinderella's first dance.

*La plus que lente*, literally translated to 'The even slower waltz', is a work for solo piano written in 1910. Debussy arranged it for orchestra in 1912. The orchestra finishes with Strauss's waltz sequence, arranged for concert performance in 1934 and 1944, from acts one and two of the comic opera *Der Rosenkavalier*.

## Jac van Steen

Jac van Steen was born in the Netherlands and studied orchestra and choir conducting at the Brabant Conservatory of Music.

Since participating in the BBC Conductors Seminar in 1985, he enjoys a very busy career and conducts the best orchestras in Europe, which included holding the posts of Music Director and Chief Conductor of the National Ballet of the Netherlands, the orchestras of Bochum, Nürnberg, the Staatskapelle Weimar, The Opera and Philharmonic Orchestra of Dortmund, Musikkollegium Winterthur and Principal Guest conductor at the BBC National Orchestra of Wales. At present he is Principal Guest conductor of the Ulster Orchestra and the Prague Symphony Orchestra.

He made his debut with Opera North in 2013, as well as with the Volksoper in Vienna. In 2015 he has made a very successful debut at the Garsington Opera. He returned to Opera North for several productions and developed a yearly relationship with the Volksoper Vienna and bi-yearly appearances for Garsington Opera such as with Debussy's *Pelleas and Melisande* in 2017 and Smetana's *The Bartered Bride* in 2019. In the 2018–19 season he made his debut at the Oslo Opera with two Puccini productions. Jac van Steen visits the UK regularly with the British orchestras such as the Philharmonia Orchestra, the CBSO, Royal Philharmonic, Ulster Orchestra and made his debut in Tokyo with the New Japan Philharmonic and the Malaysian Philharmonic Orchestra. Jac van Steen participates in numerous recordings for the BBC, as well as live broadcasts of his concerts. There are a substantial number of CD recordings of his work with various orchestras.

Besides his activities as conductor, he is dedicated to teaching and is Professor for Conducting at the Royal Conservatory of Music in The Hague. He also regularly works with the Royal Northern College of Music and Chetham's School of Music (Manchester) as well as the Royal Academy and Royal College of Music (London). In May and June 2018 he lead the Jette Parker Young Artists showcase as organised by the Royal Opera House Covent Garden London.

## RCM Philharmonic

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. During the past few years the RCM Philharmonic has been led by conductors including Martin André, Martyn Brabbins and Jac van Steen. Preparations for concerts include intensive sectional and tutti rehearsals, usually led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

PG conductors (strings)  
Peter Sparks (woodwind)  
TBC (brass)  
David Hockings and Chris Ridley (percussion)

**Violin I**

*Juhee Yang*  
 Tayfun Bomboz  
 Katherine Wenfend  
 Wang  
 Lucy Holmes  
 Bella Todes  
 Jane Cho  
 Xiongyufan Miao  
 Natasha Humphries  
 Andrew Sherwin  
 Alice Dring  
 Katie Mazur  
 Macie Wallis  
 Theo Elwes  
 Mine Ibrahim  
 Jessie To  
 Marco Perez Martinez

**Violin II**

*Viviane Plekhotkine*  
 Natasha Sutanto  
 Alexandra Peel  
 Rubie Besin  
 Chu Zhou  
 Miguel Suay Longas  
 Faye Lam  
 Zhi Hsuan Lim  
 Maria Mamara  
 Jingwen Zhu  
 Leyth Elmani  
 Rebecca Lazar

**Viola**

*Ji Eun Park*  
 Otoh Tabata  
 Toby Warr  
 Elena Accogli  
 Xinyue Kang  
 Laura Young

**Cello**

*Adam Mazurek*  
 Shizuku Tatsuno  
 Aoqing Yang  
 Berniya Hamie  
 Pei Xi  
 James Dew  
 Jesse Yu  
 Astrid Munro

**Double Bass**

*Sam Grade*  
 Phoebe Clarke  
 Ketan Curtis  
 Ben Fosker

**Flute**

*Dana Alison*  
*Hannah Gillingham*  
 Nika Pinter (pic)

**Oboe**

*Jessica Vinson*  
*Layla Baratto*  
 cor TBC  
 Jessica Vinson  
 TBC

**Clarinet**

*Rennie Sutherland*  
*Rowan Jones*  
 Menna Krstevska  
 (E flat & bass)  
 Diogo Bandola (basset)

**Bassoon**

*Alison Wormell*  
*Bruce Parris*  
 Siping Guo (contra)

**Saxophone**

*Alto TBC*  
 Tenor TBC

**Horn**

*Devin Reddy*  
 Lucas Boardman  
 Henry Hui  
 Hannah Spry

**Trumpet**

*Jack Wilson*  
 Becky Strentz  
 Ellena Teal

**Trombone**

*Ben Holford*  
 Morgan Taylor  
 David Anton (bass)

**Tuba**

Tom Torley

**Timpani**

Tobias Engelbrektsson

**Percussion**

*Gregor Thomson*  
 James Burton  
 Joe Bate  
 Dan Kimberley  
 Julie Scheuren  
 Isaac Harari

**Cimbalom**

Elsa Bradley

**Harp**

Tannaz Beigijouinani  
 Ansley Kan

**Piano**

TBC

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 time of going to print.

Italics denote section  
 principals.



## RCM SYMPHONY ORCHESTRA

Thursday 18 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Joana Carneiro** conductor  
**RCM Symphony Orchestra**

**Anna Clyne** <<rewind<<  
**Mahler** Symphony no 4 in G major

Portuguese conductor, Joana Carneiro, opens the concert with Anna Clyne's <<rewind<<, inspired by a rapidly rewinding video tape. Mahler's fourth symphony begins with sleigh bells and birdsong, and ends with a child's innocent view of the 'heavenly life', but traverses a universe of emotion and drama.

Tickets: £5

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## Museum Concerts

Friday 05 November, 12:30 PM

Museum Gallery

|                               |   |     |
|-------------------------------|---|-----|
| Wesley (1766–1837)            | No 1 from Twelve Short Pieces<br><i>12</i><br><i>12</i>   | 2'  |
| Apolline Khou harpsichord     |   |     |
| JS Bach (1685–1750)           | English Suite no 3 in G minor<br><i>i Prelude</i><br><i>ii Allemande</i><br><i>iii Courante</i><br><i>iv Sarabande</i><br><i>v Gavotte I and II</i> | 17' |
| Apolline Khou harpsichord     |   |     |
| Cutting (1550–1603)           | Selected Works<br><i>i Toy</i><br><i>ii Galliard</i>  | 6'  |
| Augustin Cornwall-Hrving lute |   |     |
| Dowland (1563–1626)           | Selected Works<br><i>i Praeludium</i><br><i>ii A Fancy</i>  | 6'  |
| Augustin Cornwall-Hrving lute |   |     |

Handel (1685–1759)      Trio Sonata in B Minor op 2 no 1

11'

**Cucu Consort**

Hannah Parry recorder

Taisia Sandetcaia baroque violin

Ettore Marchi lute

Pablo Tejedor Gutierrez baroque cello

Caldara (1670–1736)      Trio Sonata op 1 no 5

9'

**Cucu Consort**

Hannah Parry recorder

Taisia Sandetcaia baroque violin

Ettore Marchi lute

Pablo Tejedor Gutierrez baroque cello

## Upcoming Events

The Quintet

Wednesday 17 November, 0.75

Performance Hall

Repertoire to include:

Howells - Rhapsodic Quintet, Op. 31

Imogen Holst - String Quintet

Mozart - Clarinet Quintet in A Major, K. 581

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Programme details correct at time of going to print.

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 6 November 2021, 3pm  
Performance Studio

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**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 **Maxine Chu** *trombone* (pupil of Ruth Molins)  
Bizet *Chanson du Toreador* & Greenwood *The Acrobat* 6'
- 3.15 **Charlie Rose** *viola* (pupil of Sarah-Jane Bradley)  
JC Bach *Concerto in C Minor ii Allegro molto ma maestoso* 9'
- 3.30 **Alexis Jagger** *voice* (pupil of Margaret Cameron)  
Richard Strauss *Die Nacht* op10 no3 3'
- 3.45 **Bronwen Roberts** *trumpet* (pupil of Torbjorn Hultmark)  
Nicolai *Concertino for Trumpet in Eb major i Allegro* 5'
- 4.00 **Eleanor McKenzie-Jones** *violin* (pupil of Mona Kodama)  
Mozart *Violin Concerto no5 in A major K219*  
*iii Rondeau – Tempo di minuetto* 9'

- 4.15 **Imogen Gray** *violin* (pupil of Hilary Sturt)  
Vaughan Williams *The Lark Ascending* op13 14.5'
- 4.30 **Isabella Flynn** *piano* (pupil of Christine Stevenson)  
Ravel *Jeux d'eau* 5'  
Chopin *Scherzo no3* op39 7.5'
- 4.45 **Matteo Nacher-Sultara** *cello* (pupil of Christine Livingstone)  
Saint-Saëns *Allegro Appassionato in B minor* op43 5'
- 5.00 **Elsa Chung** *violin* (pupil of Hilary Sturt)  
Bloch *Nigun (Improvisation) no 2*  
from *Baal Shem (Three Pictures of Chassidic Life)* 8.5'



Royal College of Music Junior Department,  
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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*





**R O Y A L**  
**C O L L E G E**  
**O F M U S I C**  
*London*

Junior Department  
Soloists Concert

Saturday 6 November 2021, 5.30pm  
Amaryllis Fleming Concert Hall

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|   |                                   |      |
|---|-----------------------------------|------|
| <b>Tuna Dyonmez</b> <i>piano</i><br>Schumann (1810-1856)            | Toccata op7                       | 6'   |
| <b>Matthew Prior</b> <i>recorder</i><br>Anon (14th century Italian) | Tre Fontane                       | 5'   |
| <b>Alexander Bradford</b> <i>piano</i><br>Rachmaninov (1873-1943)   | Etude-tableau op33 no4 in D minor | 3.5' |
| <b>Elsa Rapisarda</b> <i>viola</i><br>Mamlök (1923-2016)            | From my Garden                    | 5'   |

**Emilie Pelling** *piano*  
Escobar (1898-1985)

Noche de luna en Altamira Vals-Nocturno 4'

**Danielle Walker** *flute*  
Varèse (1883-1965)

Density 21.5

4.5'

**Lucas Cuhna** *piano*  
Haydn (1732-1809)

Sonata Hob. XVI 52 i Allegro

6'

Many thanks to *the following RCMJD teachers:*

Yekaterina Lebedeva, Rebecca Austen-Brown, Phillip Bainbridge, Konstantin  
Lapshin, Karen Bradley, Clara Rodriguez, Margaret Ogonovsky



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Royal Albert Hall



ROYAL  
COLLEGE  
OF MUSIC

*London*

**Sunday, 7 November 2021**

## **Classical Coffee Morning – George Richardson-Jones and Gabriella Bavetta**

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring George Richardson-Jones and Gabriella Bavetta, accompanied by Tony Ingham.

### **Programme**

#### **George Richardson-Jones**

**Eugène-Auguste Ysaÿe (1858-1931)** - Obsession (3')

**César Franck (1822-1890)** - Violin Sonata in A major iii Ben moderato: Recitativo  
Fantasia iv Allegretto poco mosso (14')

**George Gershwin (1898-1937)** - It Ain't Necessarily So (3')

#### **Gabriella Bavetta**

**Igor Stravinsky (1882-1971)** - Danse Russe from Petrushka (3')

**Eugène-Auguste Ysaÿe (1858-1931)** - Violin Sonata no 5 in G major op 27 I  
L'Aurore ii Danse rustique (9')

**Reinhold Gliere (1875-1956)** - Romance for Violin in D major op 3 (4.5')

**Nikolai Rimsky-Korsakov (1844-1908)** - Concert Fantasy from Le Coq d'Or, Arr.  
Zimbalist (9')

### **In association with the Royal College of Music**

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

**The Royal College of Music Junior Department** offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students travel from all over the UK to attend the College each Saturday, and enjoy a wealth of performance opportunities including the BBC Proms as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall and London's Southbank Centre. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

## Royal College of Music – George Richardson-Jones and Gabriella Bavetta

**George Richardson-Jones** started playing the violin at six years old where he learnt locally with Emily Hinchliff. This hobby soon blossomed into a strong passion leading to his audition for the RCMJD at the age of eight. George started his journey with Gonzalo Acosta and learnt with him for the following 4 years. During this time, George participated in a number of competitions and performance opportunities such as the Junior Concerto Competition, Hugh Bean Competition, and the Farnham and Godalming Music Festivals, where he was placed first in both. Since 2017, George has been learning with Juliet Hughes-Rees and working within a quartet with Cynthia Fleming. During this time, he has gained leader experience within the Sinfonia and Symphony Orchestra within RCM, SCYO, GYSO, and the English Chamber Virtuosi. As well as this, in 2019 he was invited to play in the NSSO for their 25th anniversary, where they performed Verdi's Requiem in Birmingham Symphony Hall. George also had the privilege of gaining work experience with the BBC Consort Orchestra in preparations for the Proms, via the mentor of Cynthia Fleming (leader the orchestra for 11 years, as well as appearing as a soloist with them). Recently, George has been rehearsing Ysaye's Sonata for Two Violins which he and his brother will be performing later in 2022. Currently, George is in his final year at RCMJD and is hoping to continue his musical progression through conservatoire in the following years.

**Gabriella Bavetta**, 17, started playing violin at the age of four as a pupil of Claudio Forcada, a Suzuki teacher based in North London. Gabriella currently attends Dame Alice Owen's School where she benefits from an outstanding Music Department led by Katherine Bamber with support from James Widden, Head of Strings. In 2014 Gabriella won a place at the RCMJD where she studied under Eri Konii for several years before more recently becoming a pupil of Professor Ani Schnarch. During her time at the Junior Department Gabriella has been Leader of its Sinfonia Orchestra and last year won the RCMJD Gordon Turner Competition. Gabriella has also been involved with various youth orchestras as part of her musical education: she was previously Leader of the National Children's Orchestra of Great Britain for two consecutive years between 2016-17, winning a Leverhulme Trust Scholarship on both occasions, and then subsequently became a member of the National Youth Orchestra of Great Britain with whom she was recently selected to be joint Leader during its summer residencies earlier this year. As well as her involvement with NYO, Gabriella plays regularly with Enfield Youth Symphony Orchestra and is a member of the English Schools' Orchestra. In addition Gabriella participates in other musical activities, playing with the charity Music in Secondary Schools Trust where she has had the privilege of performing in a masterclass with renowned violinist Nicola Benedetti and also plays to the elderly residents of a local nursing home close to London. Gabriella has won several competitions as a soloist, including the Recital and Concerto classes at both the North London Festival of Music and Stratford & East London Music Festival; she was also the winner of Enfield Music Service Concerto Competition in 2018 when she was subsequently selected to perform Mozart's Violin Concerto no 4 aged just 13 with Enfield Chamber Orchestra. Later this year Gabriella will be the soloist with Enfield Youth Symphony Orchestra in a performance of Max Bruch's Violin Concerto no 1 in D Minor in a concert taking place at St Giles Cripplegate Church. Gabriella is extremely grateful to J & A Beare for the loan of the Cuypers violin she is playing today.

# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 8 November, 1.05pm

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RCM at the Austrian Cultural Forum

Monday 8 November, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

|               |                                 |     |
|---------------|---------------------------------|-----|
| <b>Franck</b> | Prélude, Choral et Fugue, FWV21 | 20' |
| (1822–1890)   |                                 |     |

**Nataly Ganina** piano

|               |                                     |     |
|---------------|-------------------------------------|-----|
| <b>Mozart</b> | Piano Sonata no 10 in C major, K330 | 19' |
| (1756–1791)   | <i>i Allegro moderato</i>           |     |
|               | <i>ii Andante cantabile</i>         |     |
|               | <i>iii Allegretto</i>               |     |

**Yinzi Cao** piano

## **Nataly Ganina**

Latvian born pianist Nataly Ganina is currently studying on the Master of Performance programme at the Royal College of Music. She regularly performs at the Austrian Cultural Forum and St Mary Abbots Church, Kensington and is taught by Nigel Clayton.

## **Yinzi Cao**

Yinzi Cao is currently studying her Master of Performance at the Royal College of Music with Leon McCawley. Internationally, she has won many awards including Italy International Piano Talents Competition, Paris Grand Prize Virtuoso, San Francisco International Innovative Music Competition, VIII Stockholm International Music Competition, Greece Muse 2021 International Music Competition and Gustav Mahler Prize Piano Competition. She also won the first prize at the New York Golden Classical Music Awards International Competition and was invited to perform at Carnegie Hall in 2018.

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 6pm

Performance Hall

Repertoire to include:

**Howells** Rhapsodic Quintet, op 31

**Holst** String Quintet

**Mozart** Clarinet Quintet in A major, K581

Completing this fascinating series of musical discovery, we present the last of the autumn Chamber Essentials concerts focussing on the Quintet.

Music includes a string quintet by one of the most significant figures in 20th-century British music, Imogen Holst, alongside her teacher at the RCM, Herbert Howells. The programme concludes with Mozart's great masterpiece for clarinet and string quartet.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



ROYAL

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## LUNCHTIME CONCERT

Monday 8 November, 1.05pm

Performance Hall

**Fauré**  
(1845–1924)

Fantasie, op 79

8'

**Schubert**  
(1797–1828)

Sonata in A major, 'Arpeggione' D821

26'

*i Allegro moderato*

*ii Adagio*

*iii Allegretto*

**Beth Stone** flute

**Antonio Morabito** piano



## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

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# RUSH HOUR CONCERT

Monday 8 November, 6pm

Inner Parry Room

**Smetana**  
(1824–1884)

Concert Etude in C major

6'

**Manuel Ramos** piano

**Mozart**  
(1756–1791)

Clarinet Quintet in A major, K581

35'

*i Allegro*

*ii Larghetto*

*iii Menuetto*

*iv Allegretto con variazioni*

**Alice Dilley** clarinet

**Lucy Holmes** violin

**Theo Elwes** violin

**Mitzi Marley Clarke** viola

**Fei Pu** cello

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 6pm

Performance Hall

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# LUNCHTIME CONCERT

Tuesday 9 November, 1.05pm

Performance Studio

**R Schumann**  
(1810–1856)

Papillons, op 2  
*i Introduction in D major. Moderato*  
*ii Waltz in D major*  
*iii Waltz in E flat major. Prestissimo*  
*iv Waltz in F sharp minor*  
*v Waltz in F sharp minor*  
*vi Polonaise in E flat major*  
*vii Waltz in D minor*  
*viii Waltz in F minor. Semplice*  
*ix Waltz in C sharp minor*  
*x Waltz in B flat major. Prestissimo*  
*xi Waltz in C major. Vivo*  
*xii Polonaise in D major*  
*xiii Finale in D major*

16'

**Ruifan Xuan** piano

**Rachmaninov**  
(1873–1943)

Prelude for piano no 12 in C major, op 32

2'

**Rachmaninov**  
(1873–1943)

Prelude no 4 in D minor, op 23

4'

**JS Bach**  
(1685–1750)

Nun Komm der Heiden Heiland

5'

**Apolline Khou** piano

**Rachmaninov**  
(1873–1943)

Trio Elégiaque no 2  
*i* *Moderato*

20'

**Mariam Loladze-Meredith** piano

**Tayfun Bomboz** violin

**Eddie Mead** cello

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 6pm

Performance Hall

Repertoire to include:

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## JUNIOR FELLOW SHOWCASE

Wednesday 10 November, 6pm

Performance Hall

Roelof Temmingh, Constant & Kit Lambert Junior Fellowship

**Hindemith** Scherzo for Viola and Cello (1934) 4'  
(1895–1963)

**Elena Accogli** viola  
**Ada Guarneri** cello

**Hindemith** Des Todes Tod op 23a (1922) 17'

**Katrine Strunk** soprano  
**Elise Pettersen Watten** viola  
**Yang Yu** viola  
**Ada Guarneri** cello  
**Berniya Hamie** cello

Translation by Roelof Temmingh and Henriette Poos

**Hindemith** Anekdoten für Radio (1925) 13'

**Roelof Temmingh** piano  
**John Kerr** trumpet  
**Michelle Hromin** clarinet  
**Elliott Bougant** violin  
**Danny Cleave** double bass

**Hindemith**

Ouvertüre zum 'Fliegenden Holländer,' wie sie eine schlechte Kurkapelle morgens um 7 am Brunnen vom Blatt spielt (c. 1925)

7'

**Isabella Todes** violin

**Sofía Gómez Alberto** violin

**Joseph Lowe** viola

**Berniya Hamie** cello

## Upcoming Events

### BRASS CHAMBER SHOWCASE

Monday 15 November, 6pm

Performance Hall

Repertoire to include:

**Marenzio** O Mille Volte

**Sweelinck** Mein Junges Leben Hat Ein End

**Kamen** Quintet

**Joseph Horowitz** Music Hall Suite

**Handel** Arrival of the Queen of Sheba

**Gershwin** Prelude no 2

**Humperdinck** Prayer from Hansel and Gretel

**G Walker** Raise the Roof

**Rossini** Le rendez-vous de chasse

**K Getty** In Christ Alone

**Tchaikovsky** Finale from Swan Lake

Showcasing the best of brass, this chamber concert features the finest brass ensembles at the RCM.

Tickets: £5

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## **RCM WIND ENSEMBLE**

Wednesday 10 November 2021

7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director

RCM Wind Ensemble





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## RCM WIND ENSEMBLE

Wednesday 10 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Simon Channing** director  
**RCM Wind Ensemble**

|   |   |     |
|---|---|-----|
| <b>Beethoven (arr Nicholas Reader)</b><br>(1770–1827) | Symphony no 2<br><i>i Adagio molto – Allegro con brio</i>   | 7'  |
| <b>Arrieu</b><br>(1903–1990)                          | Dixtuor for winds<br><i>i Allegretto moderato</i><br><i>ii Moderato</i><br><i>iii Andante</i><br><i>iv Cantabile</i><br><i>v Allegro Risoluto</i>   | 11' |
| <b>Chelsea Becker</b><br>(b 2004)                     | Intermission (world premiere)   | 3'  |
| FIVE MINUTE PAUSE                                     |   |     |
| <b>Mussorgsky (arr Samuel Huston)</b><br>(1839–1881)  | Pictures from an Exhibition<br><i>i Promenade</i><br><i>ii The Gnome</i><br><i>iii Promenade</i><br><i>iv The Old Castle</i><br><i>v Promenade</i><br><i>vi Tuileries (Children's Quarrel after Games)</i><br><i>vii Cattle</i><br><i>viii Promenade</i><br><i>ix Ballet of the unhatched Chickens</i><br><i>x Samuel Goldenberg and Schmuyle</i><br><i>xi Promenade</i><br><i>xii Limoges – the Market Place</i><br><i>xiii Catacombs (Roman Tomb) –<br/>With the Dead in a Dead Language</i><br><i>xiv The Hut on Fowls' Legs 'Baba Yaga'</i><br><i>xv The Great Gate of Kiev</i> | 38' |

In this evening's Wind Ensemble concert, hear arrangements of popular works by Beethoven and Mussorgsky alongside music by the prolific French composer Louise-Marie Simon – who wrote under the pseudonym Claude Arrieu – and RCM oboist and composer Chelsea Becker.

## **Beethoven (arr Nicholas Reader) Symphony no 2**

Beethoven began writing his second symphony during one of his most productive, but difficult periods of his life. At the end of 1800, he was receiving a sizable income from his supporter Prince Lichnowsky, and his music was being received well with plenty of commissions for new works. However, this was also time when his deafness had deteriorated to an alarming degree and he was beginning to realise his hearing might never improve. Beethoven's Second Symphony was mostly written during his stay at Heiligenstadt in 1802, where he wrote the famous 'Heiligenstadt Testament' in which he revealed his deafness. Despite his turmoil, the work has energy and passages of playful humour.

## **Arrieu Dixture for winds**

Claude Arrieu was the pseudonym used by the French composer Louise-Marie Simon. She was a prolific composer who studied composition at the Paris Conservatoire with many notable composers including Paul Dukas. Louise-Marie wrote in the Neo-Classical style favoured at the time by other French composers including her contemporary Francis Poulenc. *Dixture* was composed in 1967. The work exhibits a wide variety of textures and shows Arrieu's ability to create new and interesting tone colours with only a handful of instruments.

## **Chelsea Becker Intermission**

*Intermission* was originally written to be performed over a video/audio platform such as Zoom. I have written the piece in a way so that it almost compliments the latency of these platforms, as chamber music cannot metrically be played together. Latency will depend on the physical distance between collaborators; the perpetual threshold to hear a delay is around 25 milliseconds. I have taken the idea of this 'latency', which can be seen as a negative in metric music, and used it to create a piece where the notes aren't supposed to be played exactly together. The piece involves listening more than anything, and I hope to create an atmospheric wash of colour for the listener. *Intermission* was recorded in lockdown by Sylva Winds over Zoom on the 29 June 2020. This will be the live premiere of the piece.

© Chelsea Becker

## Mussorgsky (arr Samuel Huston) Pictures from an Exhibition

This masterpiece was inspired by the artworks of Victor Hartmann, a friend of Mussorgsky's who tragically died of an aneurysm in 1873 at the age of 39. Two weeks after Hartmann's death, his friends organised a major exhibition of his art at the Imperial Academy of Arts in St Petersburg. The following year, Mussorgsky composed *Pictures at an Exhibition*, originally a set of short pieces for piano in which Mussorgsky depicted himself walking through the exhibition and contemplating Hartmann's works. The work is arranged by RCM musician Samuel Huston.

## **Simon Channing**

After graduating from Cambridge University with a degree in English, Simon Channing worked regularly as a freelance flautist with the English Chamber Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and London Philharmonic Orchestra, before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman, and his wide orchestral experience has included playing for many of the world's great conductors, including Solti, Tennstedt, Mehta, Haitink and Rattle. In 1997 he was granted a year's sabbatical by the London Philharmonic Orchestra to become Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the Royal College of Music. He became Head of Woodwind at the RCM in 2010. Simon was awarded the Fellowship of the Royal College of Music in March 2019, conferred on him by His Royal Highness The Prince of Wales.

## **RCM Wind Ensemble**

The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College, and they are directed by the Head of Woodwind, Simon Channing. The Ensemble often take its performances outside College to venues including St Bartholomew-the-Great.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Flute**

*Dana Alison*

*Issy Haley-Porteous (pic)*

*Rebecca Park (alto)*

**Oboe**

*Chelsea Becker (cor)*

*Federico Allegro*

*Jane Sullivan*

**Clarinet**

*Mebrakh Haughton Johnson (bass)*

*Ines Cabo*

*Max Ip*

**Bassoon**

*Jamie King*

*Amy Thompson (contra)*

*Eva Serksnaite (contra)*

**Horn**

*Millie Lihoreau*

*Zachary Hayward*

**Trumpet**

*Joshua Cusworth*

**Trombone**

*Sam Toth*

**Timpani**

*Will Rowling*

**Quintet**

*Dana Alison (flute)*

*Jessica Vinson (oboe)*

*Tom Gant (clarinet)*

*Bruce Parris (bassoon)*

*Zachary Hayward (horn)*

## **BRASS CHAMBER SHOWCASE**

Monday 15 November 2021, 6pm | Performance Hall

**Marenzio** O Mille Volte

**Sweelinck** Mein Junges Leben Hat Ein End

**Kamen** Quintet

**Joseph Horovitz** Music Hall Suite

**Handel** Arrival of the Queen of Sheba

**Gershwin** Prelude no 2

**Humperdinck** Prayer from Hansel and Gretel

**G Walker** Raise the Roof

**Rossini** Le rendez-vous de chasse

**K Getty** In Christ Alone

**Tchaikovsky** Finale from Swan Lake

Showcasing the best of brass, this chamber concert features the finest brass ensembles at the RCM.

Tickets £5

RCM Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

# LUNCHTIME CONCERT

Thursday 11 November, 1.05pm

Performance Studio

**Chopin** Nocturne no 2 op 9 5'  
(1810–1849)

**Luís Freitas Da Cruz** cello  
**Can Lu** piano

**Beethoven** Piano Sonata no 31 in A-flat major, op 110 20'  
(1770–1827)  
*i Moderato cantabile molto espressivo*  
*ii Allegro molto*  
*iii Adagio ma non troppo - Fuga: Allegro ma non troppo*

**Manuel Ramos** piano

**Maslanka** Quintet for Winds no 3 8'  
(1943–2017)  
*i Slow - Moderate*

## Aeolian Winds

**Sydney Minor** clarinet | **Amelia Lawson** horn | **Jamie King** bassoon | **Alex Franklin** oboe |  
**Hollie Tibbotts** flute

**Grainger** Lisbon from Lincolnshire Posy 2'  
(1882–1961)

**Hindemith** Kleine Kammermusik, op 24 no 2 5'  
(1895–1963)  
*i Lustig. Mäßig schnell Viertel*  
*ii Walzer: Durchweg sehr leise*

**Ines Cabo** clarinet | **Jane Sullivan** oboe | **Rebecca Park** flute | **Devin Reddy** horn |  
**Kennedy Plains** bassoon



## Upcoming Events

### BRASS CHAMBER SHOWCASE

Monday 15 November, 6pm

Performance Hall

Repertoire to include:

**Marenzio** O Mille Volte

**Sweelinck** Mein Junges Leben Hat Ein End

**Kamen** Quintet

**Joseph Horovitz** Music Hall Suite

**Handel** Arrival of the Queen of Sheba

**Gershwin** Prelude no 2

Tickets: £5

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Programme details correct at time of going to print.

## MUSEUM CONCERTS

Friday 12 November, 12.30pm

Museum Gallery

**Mozart**  
(1756–1791) String Duo no 2 in B-flat major for violin and viola, K424 20'  
i Adagio  
ii Andante Cantabile  
iii Andante grazioso

**Vanessa Hristova** viola  
**Joel Munday** violin

**Flackton**  
(1709–1798) Solo Sonata op 2 no 6 for Viola and Continuo 9'

**Ana Dunne-Sequi** viola  
**Apolline Khou** harpsichord

**Rameau**  
(1683–1764) Cinquième concert (from pieces de clavecin en concerts) 13'  
i La Forqueray: Fugue  
ii La Cupis  
iii La Marais

**Hannah Parry** recorder  
**Ana Dunne-Sequi** viola  
**Apolline Khou** harpsichord

**Brunetti**  
(1744–1798) Sonata for Viola and Continuo in D major 15'

**Ana Dunne-Sequi** viola  
**Ettore Marchi** lute  
**Bertille Mas** cello  
**Apolline Khou** harpsichord

## Upcoming Events

### BRASS CHAMBER CONCERT

Monday 15 November, 6pm

Performance Hall

Repertoire to include:

**Marenzio** O Mille Volte

**Sweelinck** Mein Junges Leben Hat Ein End

**Kamen** Quintet

**Joseph Horovitz** Music Hall Suite

**Handel** Arrival of the Queen of Sheba

**Gershwin** Prelude no 2

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## ORGAN INTERLUDES

Friday 12 November, 6pm

Concert Hall

|                               |   |     |
|-------------------------------|---|-----|
| <b>JS Bach</b><br>(1685–1750) | Prelude and Fugue in C BWV547                 | 12' |
| <b>JS Bach</b>                | Trio Sonata in D minor no 3 in D minor BWV527 | 14' |
| <b>JS Bach</b>                | Fantasia and Fugue in C minor BWV537          | 9'  |
| <b>JS Bach</b>                | Prelude and Fugue in G BWV541                 | 8'  |

**Ben Collyer** organ

### Ben Collyer

Ben Collyer is Organ Scholar at St Paul's Cathedral, London. In 2020, he was given the Richard Newton Scarth Award to study for a MA in Organ Performance at the Royal College of Music with David Graham and Andy Dewar.

In 2017, Ben was awarded his ARCO diploma from the Royal College of Organists.

Ben was previously Organ Scholar at Christ Church Cathedral, Oxford, where he studied for a BA in Musicology. In his second year, he was appointed as co-director of the student-run College choir.

Ben has given recitals in a number of prestigious venues, both in the UK and abroad. Some recent venues include L'Église Saint Vincent de Carcassonne and the Royal Opera House in Muscat.

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 1.05pm  
Performance Hall

Repertoire to include:

**Howells** Rhapsodic Quintet, op 31

**Holst** String Quintet

**Mozart** Clarinet Quintet in A major, K581

Completing this fascinating series of musical discovery, we present the last of the autumn Chamber Essentials concerts focussing on the Quintet.

Music includes a string quintet by one of the most significant figures in 20th-century British music, Imogen Holst, alongside her teacher at the RCM, Herbert Howells. The programme concludes with Mozart's great masterpiece for clarinet and string quartet.

Tickets: £5

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Programme details correct at time of going to print.



# RCM AT ST. MARY ABBOTS

Friday 12 November, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 12 November, 1.05pm

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|                                 |  |    |
|---------------------------------|--|----|
| <b>Beethoven</b><br>(1770–1827) | Piano Trio no 5 op 70 no 1 'Ghost'<br><i>i Allegro vivace e con brio</i> | 7' |
|---------------------------------|--|----|

### Shelbow Trio

**Natasha Sutanto** violin | **Safira Nielsen** cello | **Abe Sam** piano

|                                |               |     |
|--------------------------------|---------------|-----|
| <b>Honegger</b><br>(1892–1955) | Sonatina, H80 | 14' |
|--------------------------------|---------------|-----|

**Helena Thomas** violin  
**Emily Henderson** cello

|                             |   |     |
|-----------------------------|---|-----|
| <b>Bowen</b><br>(1884–1961) | Suite for Piano no 4 op 39 'Suite Mignonne' | 10' |
|                             | <i>i Prelude</i>                            |     |
|                             | <i>ii Valse</i>                             |     |
|                             | <i>iii Moto Perpetuo</i>                    |     |

**Betty Wu** piano

|                             |                                |     |
|-----------------------------|--------------------------------|-----|
| <b>Dring</b><br>(1923–1977) | Trio for Flute, Oboe and Piano | 15' |
|                             | <i>i Allegro con brio</i>      |     |
|                             | <i>ii Andante semplice</i>     |     |
|                             | <i>iii Allegro giocoso</i>     |     |

### The Dring Trio

**Rianna Henriques** flute | **Billy Liu** oboe | **Tia Ling** piano

## **Shelbow Trio**

The Shelbow Trio was founded in 2020 and consists of third-year undergraduate students from the Royal College of Music; Macanese pianist Seong Hei Sam (Abe), Indonesian violinist Natasha Sutanto, and Danish cellist Safira Nielsen. The trio was recently awarded "Best Performance" in the Indonesian International Young Musician Award (2021) and participated in the Piano Trio Day held by the Piano Trio Society, where they also performed Beethoven's Piano Trio op 70 no 1.

## **Helena Thomas**

Helena is a second year student at the Royal College of Music studying violin with Michal Cwizewicz. She was supported by the Northamptonshire Performing Arts Trust throughout school, where she gained chamber experience as leader of the Needle Quartet.

## **Emily Henderson**

Emily is a second year cellist at the Royal College of Music studying with Raphael Wallfisch. She previously attended the Purcell School for Young Musicians under the British Government's Music and Dance Scheme, where she studied with Alexander Boyarsky and Ben Davies. Emily plays on a 1927 Mirecourt cello.

## **Betty Wu**

Pianist Betty Wu is currently on the Master of Performance programme at the Royal College of Music studying under Professor Nigel Clayton and Caterina Grewe. She has performed in numerous concert halls across Asia, including Grand Theatre in Busan, The Steinway Hall in Seoul, Oriental Art Centre in Shanghai, Huafa Grand Theatre in Zhuhai and the Steinway & Sons Concert Hall in China. Betty has won prizes at many international competitions including first prize in the Best Kabalevsky Performance Competition 2020.



## The Dring Trio

The Dring Trio is a recently formed chamber group that was united through the discovery of Madeleine Dring's Trio for Flute, Oboe and Piano which they will perform today. Rianna Henriques is a flautist and saxophonist at the Royal College of Music, studying with Gitte Marcusson and Kyle Horch. Chinese oboist, Bingliang Liu previously studied in Shanghai Conservatory of Music and is now an Artist Diploma student at the Royal College of Music where he was offered a scholarship. Tia Ling is a collaborative pianist studying on the Master of Performance programme. She previously studied at Newcastle University where she made her concert debut in 2018 with Newcastle University Symphony Orchestra. This is the trio's first recital and they hope to continue to share their musical journey with the audience where they will perform works by underrepresented composers.

## Upcoming Events

### CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November 2021, 1.05pm

Performance Hall

Repertoire to include:

**Howells** Rhapsodic Quintet, op 31

**Holst** String Quintet

**Mozart** Clarinet Quintet in A major, K581

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Tickets: £5

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ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 13 November 2021, 3pm  
Performance Hall

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**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- |      |  |            |
|------|--|------------|
| 3.00 | <b>Simeon Lord</b> <i>saxophone</i> (pupil of Mornington Lockett)<br>Lawson Lunde Sonata for Alto Saxophone<br><i>ii Andantino Cantabile iii Allegro Vivace</i>                | 9'         |
| 3.15 | <b>Ethan Hess</b> <i>bass</i> (pupil of Caroline Emery)<br>Carl P.E.Bach Solfeggietto  | 1.5'       |
| 3.30 | <b>Justin Zhang</b> <i>piano</i> (pupil of Konstantin Lapshin)<br>Beethoven Sonata in G major op14 no2 <i>i Allegro</i>  | 6'         |
| 3.30 | <b>Isaac Skey</b> <i>flute</i> (pupil of Nicolas Bricht)<br>Kristof Zgraja Flamenco Study no1  | 4.5'       |
| 3.45 | <b>Lucia Rapisarda-Okimoto</b> <i>violin</i> (pupil of Mona Kodama)<br>Bach Violin Concerto in A minor BWV1041 <i>iii Allegro assai</i><br>Stravinsky Suite Italienne Serenata | 4'<br>3.5' |

- |      |   |          |
|------|---|----------|
| 4.00 | <b>Anabella May Francis</b> <i>bassoon</i> (pupil of Alexandra Callanan)<br>Milde Study no7 from 50 concert studies op26                              | 2.5'     |
|      |   |          |
| 4.15 | <b>Michael Tao</b> <i>piano</i> (pupil of Konstantin Lapshin)<br>Verdi-Liszt Rigoletto Concert Paraphrase<br>Scriabin Etude in D-sharp Minor op8 no12 | 8'<br>3' |
|      |   |          |
| 4.30 | <b>Sassan Bhanji</b> <i>viola</i> (pupil of Sarah-Jane Bradley)<br>Rebecca Clarke Viola Sonata <i>i Impetuoso</i>                                     | 10'      |
|      |   |          |
| 4.45 | <b>Elliot Randall</b> <i>clarinet</i> (pupil of Jessie Grimes)<br>Coleridge Taylor Clarinet Quintet op10 <i>i Allegro Energico</i>                    | 9'       |
|      |   |          |
| 5.00 | <b>Helena Gascoyne</b> <i>violin</i> (pupil of Simon Smith)<br>Wieniawski Violin Concerto no 2 in D minor op22<br><i>i Allegro Moderato</i>           | 9'       |



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**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*    **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*





ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Sinfonia Concert

Robert Hodge *conductor*

Saturday 13 November 2021, 5.30pm  
Amaryllis Fleming Concert Hall

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## **Doreen Carwithen (1922-2003) Bishop Rock**

9'

Doreen Carwithen was born in Haddenham, Buckinghamshire and had her first music lessons from her mother, a music teacher, starting both piano and violin at age 4. In 1941 she entered the Royal Academy of Music and played the cello in a string quartet and with orchestras. At age 16 she began composing and entered the harmony class of William Alwyn who began to teach her composition. She wrote scores for over 30 films. In 1961 she married William Alwyn, dropped the name Doreen Carwithen and became Mary Alwyn (Mary was her middle name, and she hated Doreen). She was devoted to her husband and acted as his secretary and amanuensis. After he died in 1985, she resumed interest in her own music. In 1999 a stroke left her paralysed on one side and she died in January 2003. The *Bishop Rock* is the westernmost point of England on the edge of the Isles of Scilly, about 30 miles off Land's End. The lighthouse there is the last sight the seafarer has of land; to the traveller from the New World, it is a symbol of welcome after the bleak waters of the Atlantic. The Overture (written in 1952) is an impression of the thoughts stimulated by the lighthouse and depicts *Bishop Rock* in storm and calm.

## **William Grant Still (1895-1978) Poem for Orchestra UK Première**

11'

William Grant Still was born in Woodville, Mississippi in 1895 and died in Los Angeles, California in 1978. His *Poem for Orchestra* commissioned by the Kulas American Composers Fund for the Cleveland Orchestra was completed in 1944 and first performed the same year by the Cleveland Orchestra under the direction of Rudolph Ringwall. William Grant Still is often referred to as the "dean" of African-American composers. As one of the first African-American classical composers to break through the barriers his race put before him, he racked up an impressive number of firsts: he was the first African-American to have a symphony performed by a leading American orchestra (1935), the first to conduct a major American orchestra (1936), and the first to have an opera performed by a major opera company (1949). Still was born in Mississippi but grew up in Arkansas. His father died when he was very young, and his mother encouraged his musical interests with violin lessons. Still taught himself to play the clarinet, oboe, saxophone, bass, cello, and viola, and later learned much about arranging and orchestration by playing the oboe in pit bands. He won scholarships to study music at the Oberlin Conservatory of Music and studied composition with the very conservative George Chadwick and the very avant garde Edgard Varèse. Soon after college (and an interruption to serve in the Navy during WWII), still went to work as an arranger for W.C. Handy in New York. From there he worked as an arranger for a number of radio shows, and ultimately moved to Los Angeles to arrange film scores. Composer Howard Hanson, a champion of American music, gave him his first big debut, conducting Still's Symphony no 1 with the Rochester Philharmonic. But the event that probably did the most for his reputation and career was when Leopold Stokowski performed the fourth movement of that work on tour

with the Philadelphia Orchestra. Having studied with such polar opposites as Chadwick and Varèse, Still split the difference, something you can hear readily in his *Poem for Orchestra*. Written to imagine the world's rebirth of spirituality after times of severe darkness and desolation, no doubt with WWII on his mind, the *Poem* begins in a challenging way, dark and dissonant. Through the work's journey from darkness into light, Still's melodic gifts are always to the fore. As the music evolves, so does its mood, eventually arriving at a place of both musical and spiritual affirmation. Yet Still lands the work on a final chord that is not a resolution; its instability reminds us that Still was writing about hopes, not certainties.

**Robert Hodge** is a conductor known for his clarity of technique and good rapport with musicians. He devises exciting programmes that are enjoyable and challenging for players and audiences. He is the Musical Director of the City of Cambridge Symphony Orchestra, Essex Symphony Orchestra, and Aylesbury Symphony Orchestra. Since 2015 he has regularly conducted Malta Philharmonic Orchestra and he made his debut working for the BBC National Orchestra of Wales, conducting a side-by-side workshop in Swansea. This November he is delighted to have guest concerts with both Malta Youth Orchestra and Oxford University Orchestra. Robert is an experienced orchestral trainer, and he is particularly known for his work with young people. He regularly conducts the National Children's Orchestra of Great Britain, is the Musical Director of Stoneleigh Youth Orchestra, and Conductor in Residence at St Albans High School. He works at the Royal College of Music Junior Department, conducting the Sinfonia and teaching conducting technique. At the RCM he teaches on the postgraduate course 'Conducting in Education'. Robert also enjoys working with organisations including Yorchestra, Oasby Music Group, Benslow Music, and Music for Everyone in Nottingham.

For three years Robert was Musical Director of Nonesuch Orchestra, conducting an extensive series of outreach concerts and appearing at London festivals including the St Jude's Proms in Hampstead. He has toured the UK with aerial theatre company Ockham's Razor, directing choirs for their critically acclaimed production, *Not Until We Are Lost*. In past seasons, he has conducted King's College London Symphony Orchestra, Suffolk Sinfonia, Havant Symphony Orchestra, Kingston Philharmonia, Farnborough Symphony Orchestra, Finchley Symphony Orchestra, and Tallis Chamber Orchestra. Born in Pembrokeshire, Robert studied at Royal Holloway, University of London before winning a scholarship, funded by the H R Taylor Trust, to the Royal College of Music where his teachers were Peter Stark and Robin O'Neill. At the RCM he prepared the orchestras and acted as assistant to conductors including Lorin Maazel, Bernard Haitink and Vladimir Ashkenazy. In 2011 Robert was selected as a member of the European Union Youth Orchestra, playing orchestral piano and celeste for their European tour.

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**John Mitchell** *Performance Manager*



### **Violin I**

Haolin Zhao  
Vivek Ramanan  
Helena Gascoyne  
Arabella Thornton  
Helena Landis  
Finn Kjaergaard  
Elsa Chung  
Katarina Calic  
Jiwon Lee  
Jodi-Faye Hunt  
Catherine Bennett  
Mayle Velasco  
Richard Eichhorst  
Chloe Zhou  
Ivan Yurchenko

### **Violin II**

Katherine Baker  
Cyprian Beecroft  
Annie-May Ong  
Alexandra Vuilleumier  
Yunus Eshekh-Alonso  
Ansh Soni  
Aurelia Walker  
Michelle Wang  
Miriam Grant  
Almond Zhao  
Elena Tomey  
Ariel Harris  
Tristan McCardel  
Lixuan Wang

### **Viola**

Inga de Vegvar  
Anabel Hannay  
Tilly Haines  
Adele Agwu-Kalu  
Nathan Agbesi  
Jessica Elliott  
Shenxy Loong  
Shivani Jansari

### **Cello**

Madeleine Murray  
Eva Gowen  
Matty Oxtoby  
Bohan Zhang  
Isabella Song  
Tyrone Musngi  
Andrew Ah-Weng  
Matteo Nacher Saltara  
Jacqueline Yang  
Inez Karlsson  
Ludovico Wernig  
Euna Oh  
Amy Prins  
Jamie Zweimueller  
Kalli Ziegler

### **Double Bass**

Lukas Hall  
Wylan Man  
Jameil Richards  
Samuel-Adisa McDonald  
Hewei Chen

### **Flute**

Amelie Sainsbury  
Dimitry Shorrock  
Jude Carter  
Kathleen Archbold

### **Oboe**

Emilia Gahan  
Thomas Warner  
Imogen Atkinson  
Lucy Palfery

### **Clarinet**

Tess Leyland  
Saskia Carter  
Elliott Randall

### **Bassoon**

Annabella May-Francis  
Smeera Sachin

### **Horn**

Noah Hall  
Ro Frederick  
Polly Casey  
Rachel Zhang  
Leon Bricht

### **Trumpet**

Lucy Butlin  
Livia Bayley  
Lucas Gebrehiwet  
Eleanor McKenzie-Jones  
Bronwen Roberts

### **Trombone**

Nye Bayley  
Esme McPartland  
Alex Holford  
Ben Clarke

### **Tuba**

Belinda Mendez Da Costa

### **Timpani & Percussion**

Asher Saipe  
Uma Kukreja  
Tolga Mardin  
Aaron Townsend

### **Harp**

Jamaal Kashim  
Claudia Membury  
Emira Kangesan

### **Orchestra Tutors**

Matthew Scrivener *Violin*  
Karen Bradley *Viola*  
Miriam Lowbury *Cello*  
Vera Pereira *Double Bass*  
Douglas Mitchell *Woodwind*  
Philip Box *Horn*  
Richard Ward *Brass*  
Chris Terian *Percussion*  
Cecilia Sultana de Maria *harp*

# BRASS CHAMBER SHOWCASE

Monday 15 November, 6pm

Performance Hall

**Marenzio**                      O Mille Volte                      2'  
(1553–1599)

**Sweelinck**                      Mein Junges Leben hat ein End                      4'  
(1562–1621)

**Pau Hernandez Santamaria** trombone | **Sam Toth** trombone | **Morgan Taylor** trombone  
**Andrew Wilson** trombone | **Milly Deering** trombone | **Max Pritchard** trombone  
**Jose Teixeira** bass trombone | **Jonny Lovatt** bass trombone | **Edward Fletcher** bass trombone  
**David Anton** bass trombone

**Kamen**                      Quintet                      4'  
(1948–2003)

**Joseph Horovitz**                      Music Hall Suite                      4'  
(b 1926)                      *i*      *Soubrette Song*  
   *iii*      *Adagio Team*

**Stone Tung** trumpet | **Becky Strentz** trumpet | **Jack Bradley-Buxton** horn  
**Milly Deering** trombone | **Jude Smith** tuba

**Handel**                      Arrival of the Queen of Sheba                      4'  
(1685–1759)

**Gershwin**                      Prelude no 2                      4'  
(1898–1937)

**Joshua Cusworth** trumpet | **Hannan Connell** trumpet | **Amadea Dazeley-Gaist** horn  
**Andrew Wilson** trombone | **Nathan Mansell** tuba

**Humperdinck**                      Prayer from Hansel and Gretel                      4'  
(1854–1921)

**Gwyneth Walker** Raise the Roof 4'  
(b 1947)

**Amy Ronson** trumpet | **Ellena Teal** trumpet | **Tom Findlay** horn | **James Parkinson** trombone  
**Connor Gingell** tuba

**Rossini** Le rendez-vous de chasse 4'  
(1792–1868)

**Henry Hui** horn | **Hannah Spry** horn | **Derry Sowinski** horn | **Amelia Lawson** horn

**Keith Getty** In Christ Alone 4'  
(b 1974)

**Tchaikovsky** Finale from Swan Lake 6'  
(1840–1893)

**Connor Gingell** tuba | **Nathan Mansell** tuba | **Alexander Miller** tuba | **Tom Torley** tuba

## Upcoming Events

### LUNCHTIME CONCERT

Monday 22 November, 1.05pm

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major

**Schumann** Piano Quartet in E-flat major

**Beethoven** Piano Trio in B-flat major op 11

Tickets: Free, but required

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## LUNCHTIME CONCERT

Monday 15 November, 1.05pm

Performance Hall

|                               |  |     |
|-------------------------------|--|-----|
| <b>JS Bach</b><br>(1685–1750) | Great Fantasia and Fugue in G minor BWV542 | 12' |
|-------------------------------|--|-----|

**Antonio Morabito** piano

|                                 |  |    |
|---------------------------------|--|----|
| <b>Chaminade</b><br>(1857–1944) | 6 Etudes de concert op 35<br>v <i>Impromptu: Andante</i> | 4' |
|---------------------------------|--|----|

|                  |                               |     |
|------------------|-------------------------------|-----|
| <b>Chaminade</b> | Piano Sonata in C minor op 21 | 17' |
|                  | i <i>Allegro appassionato</i> |     |
|                  | ii <i>Andante</i>             |     |
|                  | iii <i>Allegro</i>            |     |

**Louis-Victor Bak** piano

|                                   |  |     |
|-----------------------------------|--|-----|
| <b>Rachmaninov</b><br>(1873–1943) | Variations on a theme of Corelli op 42 | 18' |
|-----------------------------------|--|-----|

**Nataly Ganina** piano

## Upcoming Events

### LUNCHTIME CONCERT

Monday 22 November, 1.05pm

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major

**Schumann** Piano Quartet in E-flat major

**Beethoven** Piano Trio in B-flat major, op 11

Tickets: Free, but required

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# LUNCHTIME CONCERT

Tuesday 16 November, 1.05pm

Performance Studio

|  |   |     |
|--|---|-----|
| <b>Prokofiev</b><br>(1891–1953)                              | Piano Sonata no 1 in F minor op 1           | 7'  |
| <b>Alisa Zaika</b> piano                                     |   |     |
|  |   |     |
| <b>Dupont</b><br>(1878–1914)                                 | Les Donneurs de Sérénade                    | 2'  |
|  |   |     |
| <b>Britten</b><br>(1913–1976)                                | On this Island op 11<br><i>iii Seascape</i> | 2'  |
|  |   |     |
| <b>Britten</b><br>(1913–1976)                                | The Salley Gardens                          | 3'  |
| <b>Rachel Allen</b> soprano<br><b>Paul Mnatsakanov</b> piano |   |     |
|  |   |     |
| <b>Saygun</b><br>(1907–1991)                                 | 10 Etudes on Aksak Rhythms op 38 no 1       | 3'  |
|  |   |     |
| <b>Schubert</b><br>(1797–1828)                               | Impromptu no 1 in F minor op 142            | 11' |
|  |   |     |
| <b>Scriabin</b><br>(1872–1915)                               | Sonata no 2 op 19 in G-sharp minor          | 11' |
| <b>Ilayda Oguz</b> piano                                     |   |     |
|  |   |     |

|   |            |     |
|---|------------|-----|
| Timothy Bliko<br>(b 1965)   | Sculptures | 12' |
| <b>Astral Saxophone Quartet</b><br><b>Oliver Lee</b> saxophone<br><b>Leopoldo Mugnai</b> saxophone<br><b>Annabella Chenevix Trench</b> saxophone<br><b>Ethan Townsend</b> saxophone |            |     |

## Upcoming Events

### LUNCHTIME CONCERT

Monday 22 November, 1.05pm  
Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major

**Schumann** Piano Quartet in E-flat major

**Beethoven** Piano Trio in B-flat major op 11

Tickets: Free, but required

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# CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 6pm

Performance Hall



## CHAMBER ESSENTIALS: THE QUINTET

Wednesday 17 November, 6pm, Performance Hall

|                |                                   |     |
|----------------|-----------------------------------|-----|
| <b>I Holst</b> | String Quintet                    | 15' |
| (1907–1984)    | i <i>Prelude</i>                  |     |
|                | ii <i>Scherzo</i>                 |     |
|                | iii <i>Theme &amp; Variations</i> |     |

**Joe Macdonald** violin  
**Piotr Burda-Zwolinski** violin  
**Summer Brooks** viola  
**Layla Ballard** cello  
**Ozgur Kaya** cello

|               |  |     |
|---------------|--|-----|
| <b>Mozart</b> | Clarinet Quintet in A Major, K581      | 30' |
| (1756–1791)   | i <i>Allegro</i>                       |     |
|               | ii <i>Larghetto</i>                    |     |
|               | iii <i>Menuetto - Trio I - Trio II</i> |     |
|               | iv <i>Allegretto con variazioni</i>    |     |

**Meline Le Calvez** clarinet  
**Sofía Gómez Alberto** violin  
**Isabella Todes** violin  
**Joseph Lowe** viola  
**Berniya Hamie** cello



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## **Imogen Holst** String Quintet

As the only child of British composer, Gustav Holst, Imogen Holst is fondly remembered for being a popular composer, arranger, administrator, teacher and conductor. Her oeuvre comprises works for a number of different ensembles and genres, making her a rather diverse composer. She was joint Artistic Director of the Aldeburgh Festival for 20 years and she worked for a number of organisations such as the English Folk Dance and Song Society.

After studying at St Paul's Girl School, Holst was admitted to the Royal College of Music where she studied under the watchful eye of Herbert Howells. As Holst concluded her studies at RCM, she became Benjamin Britten's assistant for over 20 years until she decided to pursue her own musical career, as well as preserving the legacy of her father. Although her music is still relatively unknown and seldom performed today, there has been a small surge in recordings of her chamber music.

Holst's String Quintet (1982) was one of her later works composed just two years before she died. Set into three movements, the quintet is unusually balanced as the final Theme and Variations movement is triple the length of the other two movements. The opening Prelude is solemn in character, with all five distinct voices layering on top of one another. The dramatic change in character in the Scherzo gives a real energy between the ensemble. Holst is playful with how she uses all of the voices in the ensemble, cleverly crafting a superbly fizzing movement of music. The extended Theme and Variations movement showcases Holst's ability to tie all three movements together stylishly. With sections reminiscent of the jumpy Scherzo and solemn opening movements, the finale ends not with a burst of excitement, but with a deathly quiet theme that creates a mysterious and poignant last word from the composer.

## **Mozart** Clarinet Quintet in A major K581

To complete the trio of pioneering chamber works, Mozart's Clarinet Quintet was born from his love of the newly-found instrument. Written for the famous clarinetist Anton Stadler, the quintet showcased the ability of the clarinet, and it became a marker for what was to become of the instrument. However, the work is not a solo clarinet accompanied by a string quartet, all of the voices work together to create a truly wonderful collaborative work.

The opening movement comprises three main themes introduced by the strings. Each time a new theme is played, the clarinet reacts in a different way, either with changes in rhythm, adding embellishments, or modulating to a new key. The music becomes rich and sonorous and leads to the exciting conclusion. Listen out for the clarinet's sublime melody in the second movement which then turns into a touching duet with the violin. Full of energy, the third movement brings the voices back together for a classic minuet and trio. These dance-like sections use the clarinet differently by either using the instrument to lead the theme or to be part of the mix. The expansive finale features no less than five variations showcasing Mozart's masterful writing. Here, the clarinet plays a more virtuoso part. The joyful ending leaves the listener on a high as the quintet frolics towards the final bars of this masterful chamber work.

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### **Upcoming Events**

#### **LUNCHTIME CONCERT**

Monday 22 November, 1.05pm

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major

**Schumann** Piano Quartet in E-flat major

**Beethoven** Piano Trio in B-flat major, op 11

Tickets: Free, but required

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## LUNCHTIME CONCERT

Wednesday 17 November, 1.05pm

West Parry Room

|                             |                                |    |
|-----------------------------|--------------------------------|----|
| <b>Ravel</b><br>(1875–1937) | Miroirs<br>i <i>Noctuelles</i> | 6' |
|-----------------------------|--------------------------------|----|

**Rieko Makita** piano

|                                 |   |    |
|---------------------------------|---|----|
| <b>Ginastera</b><br>(1916–1983) | Danzas Argentinas op 2<br>i <i>Danza del viejo boyero</i><br>ii <i>Danza de la moza damosa</i><br>iii <i>Danza del gaucho matrero</i> | 8' |
|---------------------------------|---|----|

**Cristiana Achim** piano

|                                    |   |    |
|------------------------------------|---|----|
| <b>Shostakovich</b><br>(1906–1975) | Two pieces for String Quartet op 36a<br>i <i>Elegy</i><br>ii <i>Polka</i> | 6' |
|------------------------------------|---|----|

**Natasha Sutanto** violin  
**Catherine Alsey** violin  
**Sam Scheer** viola  
**TzeShui Ip** cello

|                               |  |     |
|-------------------------------|--|-----|
| <b>JS Bach</b><br>(1685–1750) | Partita for Violin no 2<br>v <i>Ciaconna</i> | 14' |
|-------------------------------|--|-----|

**Olivia Ziani** violin

|                                 |   |     |
|---------------------------------|---|-----|
| <b>Beethoven</b><br>(1770–1827) | Violin Concerto in D major op 61<br>ii <i>Larghetto</i> | 10' |
|---------------------------------|---|-----|

**Shoshanah Sievers** violin  
**Oliver Cuttriss** piano

## Upcoming Events

### LUNCHTIME CONCERT

Monday 22 November, 1.05pm

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major

**Schumann** Piano Quartet in E-flat major

**Beethoven** Piano Trio in B-flat major, op 11

Tickets: Free, but required

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# ARTIST DIPLOMA SHOWCASE

Thursday 18 November, 6pm

Performance Hall

|                               |   |    |
|-------------------------------|---|----|
| <b>JS Bach</b><br>(1685–1750) | Aria variata alla maniera italiana in A minor BWV 989<br><i>Theme and Variations I - VI</i> | 7' |
|-------------------------------|---|----|

**Cheng-Xin Ip** marimba

|                            |                 |    |
|----------------------------|-----------------|----|
| <b>A Vidal</b><br>(b 1991) | A Binary Sunset | 8' |
|----------------------------|-----------------|----|

**Henriette Poos** harp

|                                   |  |     |
|-----------------------------------|--|-----|
| <b>Villa-Lobos</b><br>(1887–1959) | The Baby's Family no 2<br><i>The Little Cardboard Cat</i><br><i>The Little Cotton Bear</i><br><i>The Little Glass Wolf</i> | 11' |
|-----------------------------------|--|-----|

**Rafael Ruiz** piano

|                                 |  |     |
|---------------------------------|--|-----|
| <b>Beethoven</b><br>(1770–1827) | Bagatelles op 126<br><i>i Andante con moto</i><br><i>ii Allegro</i><br><i>iii Andante</i><br><i>iv Presto</i><br><i>v Quasi allegretto</i><br><i>vi Presto</i> | 15' |
|---------------------------------|--|-----|

**Victoire Pruvost** piano

**JS Bach**  
(1685–1750)

Cello Suite no 5 in C minor BWV 1011  
*i Prelude*  
*ii Allemande*

11'

**Pablo Tejedor Gutierrez** baroque cello

## Upcoming Events

### LUNCHTIME CONCERT

Thursday 25 November, 1.05pm

Performance Studio

Repertoire to include:

**Winter** Two Miniatures

**Poulenc** Sonata for Two Clarinets

**Michele Mangani** Concertpiece for Two Clarinets and Piano

**Crusell** Duo for Two Clarinets in D minor

**Mendelssohn** Concertpiece no 2 in D minor

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## RCM SYMPHONY ORCHESTRA

Thursday 18 November 2021, 7.30pm

Amaryllis Fleming Concert Hall

Jac van Steen conductor

Ondřej Soukup conductor

Ava Dodd soprano

RCM Symphony Orchestra



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## RCM SYMPHONY ORCHESTRA

Thursday 18 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Jac van Steen** conductor

**Ondřej Soukup** conductor

**Ava Dodd** soprano

**RCM Symphony Orchestra**

|                               |   |     |
|-------------------------------|---|-----|
| <b>Anna Clyne</b><br>(b 1980) | <<rewind<<  | 7'  |
| <b>Mahler</b><br>(1860–1911)  | Symphony no 4 in G major<br><i>i Bedächtig, nicht eilen</i><br><i>ii In gemächlicher Bewegung, ohne Hast</i><br><i>iii Ruhvoll, poco adagio</i><br><i>iv Sehr behaglich</i> | 54' |

Jac van Steen returns to the RCM to conduct the RCM Symphony Orchestra in this evening's performance of Mahler's fourth symphony, a work which includes sleigh bells, birdsong, a detuned violin, and a vocal setting of the *Wunderhorn* song 'Das himmlische Leben' (The Heavenly Life) depicting a child's view of Paradise. Preceding this, RCM conductor Ondřej Soukup opens the concert with Anna Clyne's <<rewind<<, inspired by a rapidly rewinding video tape.

## Anna Clyne <<rewind<<

<<rewind<< is inspired by the image of analog video tape rapidly scrolling backwards with fleeting moments of skipping, freezing and warping. The original version for orchestra and tape was composed in 2005 for choreographer, and Artistic Director of Hysterica Dance Company, Kitty McNamee. A distinct characteristic of McNamee's work is its striking and innovative use of physical gestures and movements that recur throughout the course of a piece to build and bind its narrative structure. This use of repetitive gestures is utilised in the musical language and structure of <<rewind<<.

© Anna Clyne

## Mahler Symphony no 4 in G major

It's been said that Mahler wrote his Fourth Symphony backwards, because he started at the end. The finale was the first movement to fall into place after he decided to use the song 'Das himmlische Leben' (The Heavenly Life) that he had written in 1892. This was one of the 20-plus settings he made of texts from *Des Knaben Wunderhorn*, the German folk-poetry collection that was popular among German Romantics.

So the finale – an idealised, child's-eye view of heaven sung by a soprano – set the tone for the rest of the symphony: the Fourth is the lightest and sunniest of Mahler's nine numbered symphonies and the most 'Classical' in its clarity and instrumentation (it's his only symphony that excludes trombones and tuba).

Crucially Mahler made thematic connections between the movements to form an organic whole. The first three movements, he said, were 'joined thematically with the last one in a most intimate and meaningful way'. Some commentators have even seen an overall narrative arc, tracing a soul's journey to heaven.

This Fourth's relatively compact physical footprint doesn't lessen its emotional range, though: it still follows Mahler's assertion that the symphony must 'be like the world. It must embrace everything' and characteristically draws references to nature and death as well as to everyday sounds such as folk music, military fanfares or marching bands.

The first movement alludes to the childlike nature of the finale with its sleigh-bell opening, its carefree, often lyrical, themes – even its tendency to move quickly from one idea to another. After a high, whistling theme on flutes, the music becomes coloured with darker visions – alarming and grotesque – like all the best children's tales. All this eventually relaxes in an ethereal reverie. The movement's

first theme slowly emerges out of this and gathers pace towards an abrupt, 'and that was that' end.

Mahler originally titled the second movement *Death strikes up the dance for us*. A slow-whirling Ländler (a rustic version of the waltz) brings a macabre solo on a violin whose four strings are tuned a tone higher than usual. A more relaxed episode, with fluttering wind instruments, twice alternates with the Ländler.

The third movement is the lyrical heart of the symphony. Every bit as gorgeous as the better-known slow movement (*Adagietto*) of the Fifth Symphony, its broadly arching first theme is borne by a gentle, plucked tread that somehow both marks time and also suspends it. A second theme is more troubled, the tread now more urgent, and a range of emotional ground is covered in various guises of the first theme. In the climactic outburst near the end, horns briefly foreshadow the opening theme of the finale, but the ending brings a sense of transfiguration, and the violins rise celestially.

Then comes the child's view of heaven, where there is peace, free-flowing wine and an abundance of fresh produce. There are dark streaks – the realities of a lamb and the oxen being slaughtered for food – but we are left at the end with St Cecilia's 'unearthly music' continuing into the beyond.

© Edward Bhesania

Edward Bhesania is a music writer and editor who reviews for *The Stage* and *The Strad* and has contributed to *BBC Music Magazine*, *The Observer*, *Country Life* and *The Tablet*.

## Das himmlische Leben

(aus Des Knaben Wunderhorn)

Wir genießen die himmlischen Freuden,  
D'rum tun wir das Irdische meiden.  
Kein weltlich' Getümmel  
Hört man nicht im Himmell  
Lebt alles in sanfterster Ruh'.  
Wir führen ein englisches Leben,  
Sind dennoch ganz lustig daneben;  
Wir tanzen und springen,  
Wir hüpfen und singen,  
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,  
Der Metzger Herodes d'rauf passet.  
Wir führen ein geduldig's,  
Unschuldig's, geduldig's,  
Ein liebliches Lämmlein zu Tod.  
Sankt Lucas den Ochsen tät schlachten  
Ohn' einig's Bedenken und Achten.  
Der Wein kost' kein Heller  
Im himmlischen Keller;  
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,  
Die wachsen im himmlischen Garten,  
Gut' Spargel, Fisolen  
Und was wir nur wollen.  
Ganze Schüsseln voll sind uns bereit!  
Gut' Äpfel, gut' Birn' und gut' Trauben;  
Die Gärtner, die alles erlauben.  
Willst Rehbock, willst Hasen,  
Auf offener Straßen  
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,  
Alle Fische gleich mit Freuden angeschwommen!  
Dort läuft schon Sankt Peter  
Mit Netz und mit Köder  
Zum himmlischen Weiher hinein  
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Elftausend Jungfrauen  
Zu tanzen sich trauen.  
Sankt Ursula selbst dazu lacht.  
Kein' Musik ist ja nicht auf Erden,  
Die unsrer verglichen kann werden.  
Cäcilia mit ihren Verwandten  
Sind treffliche Hofmusikanten!  
Die englischen Stimmen  
Ermuntern die Sinnen,  
Daß alles für Freuden erwacht.

## The Heavenly Life

(from Des Knaben Wunderhorn)

We enjoy heavenly pleasures  
and therefore avoid earthly ones.  
No worldly tumult  
is to be heard in heaven.  
All live in greatest peace.  
We lead angelic lives,  
yet have a merry time of it besides.  
We dance and we spring,  
We skip and we sing.  
Saint Peter in heaven looks on.

John lets the lambkin out,  
and Herod the Butcher lies in wait for it.  
We lead a patient,  
an innocent, patient,  
dear little lamb to its death.  
Saint Luke slaughters the ox  
without any thought or concern.  
Wine doesn't cost a penny  
in the heavenly cellars;  
The angels bake the bread.

Good greens of every sort  
grow in the heavenly vegetable patch,  
good asparagus, string beans,  
and whatever we want.  
Whole dishfuls are set for us!  
Good apples, good pears and good grapes,  
and gardeners who allow everything!  
If you want roebuck or hare,  
on the public streets  
they come running right up.

Should a fast day come along,  
all the fishes at once come swimming with joy.  
There goes Saint Peter running  
with his net and his bait  
to the heavenly pond.  
Saint Martha must be the cook.

There is just no music on earth  
that can compare to ours.  
Even the eleven thousand virgins  
venture to dance,  
and Saint Ursula herself has to laugh.  
There is just no music on earth  
that can compare to ours.  
Cecilia and all her relations make excellent court  
musicians.  
The angelic voices  
gladden our senses,  
so that all awaken for joy.

## Jac van Steen

Jac van Steen was born in the Netherlands and studied orchestra and choir conducting at the Brabant Conservatory of Music.

Since participating in the BBC Conductors Seminar in 1985, Jac has enjoyed a very busy career and conducted the best orchestras in Europe, including holding the posts of Music Director and Chief Conductor of the National Ballet of the Netherlands, the orchestras of Bochum, Nürnberg, the Staatskapelle Weimar, the Opera and Philharmonic Orchestra of Dortmund, Musikkollegium Winterthur and Principal Guest Conductor at the BBC National Orchestra of Wales. At present he is Principal Guest Conductor of the Ulster Orchestra and the Prague Symphony Orchestra.

He made his debut with Opera North in 2013, as well as with the Volksoper in Vienna. In 2015 he made a very successful debut at Garsington Opera. He returned to Opera North for several productions and developed a yearly relationship with Volksoper Vienna and bi-yearly appearances for Garsington Opera such as with Debussy's *Pelléas and Mélisande* in 2017 and Smetana's *The Bartered Bride* in 2019. In the 2018–19 season he made his debut for Oslo Opera with two Puccini productions. Jac van Steen visits the UK regularly working with orchestras such as the Philharmonia, CBSO, Royal Philharmonic and Ulster orchestras, and has made his debut in Tokyo with the New Japan Philharmonic and the Malaysian Philharmonic Orchestra.

Jac van Steen participates in numerous recordings for the BBC, as well as live broadcasts of his concerts. There are a substantial number of CD recordings of his work with various orchestras. Besides his activities as conductor, he is dedicated to teaching and is Professor for Conducting at the Royal Conservatory of Music in The Hague. He also regularly works with the Royal Northern College of Music and Chetham's School of Music (Manchester) as well as the Royal Academy and Royal College of Music (London). In May and June 2018 he led the Jette Parker Young Artists showcase organised by the Royal Opera House Covent Garden London.

## Ondřej Soukup

Ondřej Soukup studies with Toby Purser, Peter Stark, Howard Williams and Stephen Johns at the RCM. In the 2021/22 season, Ondřej will make his debut with the Czech Chamber Philharmonic, the Bohuslav Martinů Philharmonic, and will assist Jac van Steen with FOK Prague Symphony Orchestra. Most recently, he was appointed Music Director of Kings College London Symphony Orchestra. Recent highlights include recording Stravinsky's *The Soldier's Tale* with Sir Thomas Allen, stepping in for Martyn Brabbins to conduct Thea Musgrave's *Turbulent Landscapes*, and conducting the ENO Orchestra in a private masterclass. In recent years, Ondřej was Conductor at Dramatic Voices Program Berlin, Assistant Conductor at Berlin Opera Academy, Guest Conductor at VoiceArc opera company, Principal Conductor of EUMS Sinfonia, and Music Director of Thomas Coats Memorial Choral Society. He was Founder and Principal Conductor of Unison Chamber Orchestra, Music Director of InChorus, Conducting Fellow with Edinburgh Royal Choral Union and Music Director of Edinburgh University Brass Band. Ondřej is a recipient of the Roderick Brydon Memorial Award.



## Ava Dodd

Irish soprano Ava Dodd is a second year Master's student and Karaviotis Scholar at the RCM. She studies with Professor Janis Kelly. Ava completed a BA in Music Performance from the Royal Irish Academy of Music studying with Professor Mary Brennan and Dr Dearbhla Collins. She was recently awarded The RDS Collins Memorial Award and Bursary 2021. Ava has been awarded first prize in the International Grand Prix of Romania Trophaeum Artis Cantorum, the Royal Dublin Society Music Bursary Competition 2020, and the Northern Ireland Opera's Glenarm Festival of Voice Competition. She was also named the Young Opera Voice of 2019. At the 2019 Feis Ceoil, Ava won the Gervase Elwas Cup. In 2018, she was awarded the Most Promising Performer award in the Irene Sandford Competition, received the Wadden Bursary and won the overall Festival Award in Arklow Music Festival. Recent opera credits include performing the role of Yum-Yum in Lyric Opera Ireland's 2021 production of *The Mikado* by Gilbert & Sullivan, and the role of Perdita in Karl Goldmark's *Ein Wintermärchen* for Wexford Opera Festival 2021. In January 2020, Ava played the title role of Calisto in RIAM's production of *La Calisto* by Francesco Cavalli. Ava made her Blackwater Valley Opera Festival debut with a solo recital in August 2021. Upcoming engagements include being a soloist with the Royal Ballet Draft Works performance in the Clore Studio of the Royal Opera House. Furthermore, Ava has been chosen by the artistic director of the Bolshoi Theatre, Moscow to attend the Young Artist program academy.

## RCM Symphony Orchestra

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors including Sir Antonio Pappano, Bernard Haitink and Rafael Payare. Its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Gaby Lester (violin)  
Robert Turner (viola)  
Tim Walden (cello)  
Caroline Emery (double bass)  
Frank Zielhorst (tutti strings)  
Simon Channing (woodwind)  
Nigel Black (brass)  
Chris Ridley (percussion)

Stephen Fitzpatrick (harp)  
Tim Lines (woodwind, brass, percussion  
& harp and tutti orchestra)  
Toby Purser (tutti orchestra)  
Ondřej Soukup (tutti orchestra)

**Violin I**

*Coco Inman*  
Pietro Genova Gaia  
Jona Schibilsky  
Catherine Alsey  
Shona Beecham  
Toby Purdy  
Guillermo Ocampos  
Amy Huang  
Can Cui  
Ugne Zuklyte  
Qintong Zhou  
Cristina Dimitrova  
Antonio Ferreira  
Theo Elwes

**Violin II**

*Bronte Vlashi*  
Leslie Wilburn  
Maria Jaszewska  
Cecilia Blencowe  
Ana Molnar-Popa  
Sinni Ricci  
Vicky Chan  
Minyao Huang  
Jane Park  
Zea Hunt  
Matilda Sacco  
Sofia Lisak

**Viola**

*Toby Warr*  
Elise Pettersen Watten  
Sam Scheer  
Lia Marcos e Melo  
Joseph Lowe  
Shay Dyer  
Anastasia Sofina  
Stella Nedeva

**Cello**

*Clelia Le Bret*  
Anna Borkenhagen  
Sam Weinstein  
Clare Juan  
Dominic Blanchard  
Nina Rivas  
Lotte Hahn Ciechanowicz  
Aurelien Pinchon

**Double Bass**

*Daniil Margulis*  
Gavin Vanwinkle-Bright  
Alexander Heather  
James Francis  
Isabel Garcia Gonzalez  
Evangeline Tang

**Flute**

*Anna Rogers*  
Cara Houghton  
Ruth Harrison (pic)  
Rianna Henriques (pic)

**Oboe**

*Layla Baratto*  
Joel Dixon  
Jess Vinson (cor)

**Clarinet**

*Adam Lee*  
Meline Le Calvez (E flat)  
Isaac Prince (bass)

**Bassoon**

*Francis Bushell*  
Douglas McDonald  
Alison Wormell (contra)

**Horn**

*Olivia Gandee*  
Bertille Cascio  
Henry Wright  
Alexander Grinyer  
Bmp Beatriz Vila

**Trumpet**

*Katie Bannister*  
*Ruby Orlowska*  
Jack Wilson

**Trombone**

*Rhodri Thomas*  
bass Ryan Polk (bass)

**Timpani**

Felix Broden

**Percussion**

*Aaron Townsend*  
Stanley Talman  
Kian Hsu  
Toril Azzalini

**Harp**

Ian Lim

**Piano**

Can Lu

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## ORCHESTRAL MASTERCLASS WITH MAXIM VENGEROV

Friday 26 November 2021, 6pm Amaryllis Fleming Concert Hall

**John Paul Jennings** and **Ondřej Soukup** conductors

**Esther Park, Lena Segal, David Horvat** and **Charlotte Saluste-Bridoux** **violins**

**Shostakovich** Violin Concerto no 1 in A minor op 77

Maxim Vengerov, the RCM's Polonsky Visiting Professor of Violin, has appeared with the world's finest orchestras and given solo recitals around the globe. In this masterclass, uniquely led from the conductor's podium, he works with talented RCM musicians in a performance of Shostakovich's first Violin Concerto.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSEUM CONCERTS

Friday 19 November, 12.30pm

Museum Gallery

|   |   |     |
|---|---|-----|
| JS Bach (1685–1750)                               | Jauchzet Gott in Allen Landen, BWV 51   | 5'  |
| Laura Mekhail soprano                             |   |     |
| Telemann (1681–1767)                              | Sonata in A minor for Viola da Gamba<br><i>i Largo</i><br><i>ii Allegro</i><br><i>iii Soave</i><br><i>iv Allegro</i>              | 10' |
| Safira Nielsen cello<br>Apolline Khou harpsichord |   |     |
| JS Bach (1685–1750)                               | Sonata for solo violin no 2 in A minor BWV1003<br><i>ii Fuga</i>  | 8'  |
| Maria Jaszewska violin                            |   |     |
| L Couperin (1727–1789)                            | L'art de toucher le clavecin  | 7'  |
| Paul Mnatsakanov piano                            |   |     |
| F Couperin (1668–1733)                            | Suite in D minor<br><i>Allemande</i><br><i>Courante</i><br><i>Sarabande</i><br><i>Canaries</i><br><i>Chaconne La Complainante</i> | 14' |

Paul Mnatsakanov piano

## Upcoming Events

### LUNCHTIME CONCERT

Thursday 25 November, 1.05pm

Performance Studio

Repertoire to include:

Winter - Two Miniatures

Poulenc - Sonata for Two Clarinets

Michele Mangani - Concertpiece for Two Clarinets and Piano

Crusell - Duo for Two Clarinets in D minor

Mendelssohn - Concertpiece no 2 in D minor

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Programme details correct at time of going to print.

# PERCUSSION SHOWCASE

Friday 19 November 2021, 6pm | Amaryllis Fleming Concert Hall

Anders Åstrand guest percussion

Anders Åstrand  
(b 1962)

Tribus Coloribus  
*i Cogitationes*  
*ii Repente*

Bell Power

More to Say

Emmanuel Séjourné  
(b 1961)

Khamsin

Joe Parks

South Ken Phase

Anon.

African improvisation



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Programme details correct at time of going to print.

## Anders Åstrand

Anders Åstrand is a renowned Swedish mallet specialist, considered to be a unique voice of both the marimba and the vibraphone. He performs and gives masterclasses throughout the United States, Latin America, Europe, and Asia. Since 2017, Anders has led the contemporary music/improvisation class at Orford Music Summer Academy in Quebec, Canada. He focuses on melodic and rhythmical improvisation, with influences ranging from jazz, Scandinavian folk music, Gregorian chants, and ancient Greek songs. The element of improvisation is also an essential feature in his compositions. His commissions include compositions for percussion and chamber music ensembles, brass quintets, saxophone quartet, choirs, and big band. A more unusual side features compositions for ice instruments for percussion ensemble, as well as using fighter aircrafts, snow trucks, and buildings as instruments to be played on. Anders's music can also be found in multimedia performances including dance and video projections. His latest compositions include *More Steps* for saxophones, flute, marimba, and vibraphone, and *Spring Dance* for marimba, vibraphone, and symphony orchestra. Anders Åstrand regularly collaborates internationally with various ensembles and groups. As a featured guest artist and mallet player Anders has toured both in Europe and South America with *Pies En la Terra* (Ecuador). He plays vibraphone in both Soundscape Orchestra, based on electronic and acoustic instruments, and Firm Roots. Soundscape Orchestra released its first album in November 2018. Anders also plays the vibes in the Ann-Sofie Söderqvist Jazz Orchestra, and can be heard on the album *Move*. His duo Vibes and Bass has released albums *Seven Thoughts* and *Frantelunia*. His own groups include WÅG, Åstrand/Erlandsson Duo and his percussion ensemble, Global Percussion Network, with which he has toured extensively in Sweden, Europe, the United States, and South Korea. Anders regularly performs at the Percussive Arts Society International Convention. He has been an International Education Orchestral Consultant for Zildjian since 2008. Anders plays Yamaha instruments, Zildjian cymbals, Vic Firth mallets, and Evans drumheads.

## PERC'M

PERC'M is a percussion ensemble from the Royal College of Music which was formed ten years ago by the Head of Percussion David Hockings. The ensemble comprises two fourth year and two third year undergraduate students. It has travelled throughout the UK and Europe working with international soloists including She-e Wu, Michael Burritt, Semi-Hwang, Jasmin Kolberg and Anders Astrand. It has also collaborated with other international ensembles from Canada, the USA and Switzerland. Future plans include an appearance at the Huddersfield Contemporary Festival with the award winning Australian ensemble Speak Percussion. As well as offering concerts, each year the quartet give workshops and are involved in outreach work in Central London Schools and the Home Counties.

### RCM BRASS ENSEMBLE

Wednesday 24 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Nigel Black** director  
**RCM Brass Ensemble**

**Copland** Fanfare for the Common Man  
**Bruce Broughton** Fanfares, Marches, Hymns and Finale  
**Eric Ewazen** Symphony in Brass

The RCM Brass Ensemble presents pieces by contemporary American composers Bruce Broughton and Eric Ewazen. Broughton, best known for his film scores, created Fanfares, Marches, Hymns and Finale as a series of self-referential movements, whilst Ewazen's Symphony masterfully follows a traditional three-movement form, including a Haydn-esque first movement.

£5  
RCM Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)





# RCM AT ST. MARY ABBOTS

Friday 19 November, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 19 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

|              |                                       |     |
|--------------|---------------------------------------|-----|
| <b>Haydn</b> | String Quartet in G major, op 77 no 1 | 14' |
| (1732–1809)  | <i>i Allegro moderato</i>             |     |
|              | <i>ii Adagio</i>                      |     |

### Caccini Quartet

**Mira Marton** violin | **Clara Mezzanatto** violin | **Joanna Patrick** viola  
**Ada Guarneri** cello

|                |                                      |     |
|----------------|--------------------------------------|-----|
| <b>Debussy</b> | Sonata for Cello and Piano           | 12' |
| (1862–1918)    | <i>i Prologue. Lent</i>              |     |
|                | <i>ii Sérénade. Modérément animé</i> |     |
|                | <i>iii Finale. Animé</i>             |     |

**Clare Juan** cello | **Arthur Di Francesco** piano

|                 |              |    |
|-----------------|--------------|----|
| <b>Schubert</b> | An Die Musik | 2' |
| (1797–1828)     |              |    |

|                 |                 |    |
|-----------------|-----------------|----|
| <b>Schubert</b> | Du bist die Ruh | 4' |
|-----------------|-----------------|----|

|                |                           |    |
|----------------|---------------------------|----|
| <b>Rodrigo</b> | Tres Villancicos          | 4' |
| (1901–1999)    | <i>i Pastorcito santo</i> |    |
|                | <i>iii Aire y donaire</i> |    |

**David Afzelius** bass-baritone | **Sacha Bistany** guitar

|              |                                  |     |
|--------------|----------------------------------|-----|
| <b>Haydn</b> | Piano Trio no 31 in E-flat minor | 15' |
| (1732–1809)  | <i>i Andante cantabile</i>       |     |
|              | <i>ii Allegro</i>                |     |

**Elliott Bougant** violin | **Clélia Le Bret** cello | **Thibault Maurin** piano

### **Caccini Quartet**

The Caccini String Quartet is comprised of students and alumni of the Royal College of Music. Italian born Clara Mezzanatto and Ada Guarneri have performed together for many years having met at the Xenia Chamber Music Course. They formed a new quartet with Joanna Patrick and Mira Marton. The quartet takes its name from Francesca Caccini, an Italian composer, singer, lutenist, poet and music teacher of the early Baroque era, the first female composer to write an opera.

### **Clare Juan**

Originally from Melbourne, Australia, cellist Clare Juan is currently studying for a Bachelor of Music at the Royal College of Music as a Henry Wood Trust award holder, with Raphael Wallfisch. She has performed in venues such as Hamer Hall, Arts Centre and the Elisabeth Murdoch Hall, Melbourne Recital Hall and as a soloist with the Preston Symphony Orchestra.

### **Arthur Di Francesco**

French-Spanish pianist Arthur Di Francesco is currently studying with Gordon Fergus-Thompson at the Royal College of Music. He previously studied in the RCM Junior Department with Clara Rodríguez, was awarded the Constance Poupard Piano Prize. A Finalist of the Jaques Samuels Junior Intercollegiate Piano Festival and the Royal Philharmonic Society Young Instrumentalist Prize, he has performed in Wigmore Hall, the Elgar Room, and Cadogan Hall.

### **David Afzelius**

Originally from Sweden, baritone David Afzelius is currently studying with Graeme Broadbent at the Royal College of Music, where he is a Gladys Hay Scholar. He is also generously supported by the Thora Olsson foundation. David previously studied at Operastudion Kapellsberg in Sweden with Karin Bengtsdotter Olsson and Anna Hanning Häggström.

### **Sacha Bistany**

Sacha Bistany is an Irish guitarist currently studying for a bachelor's degree at the Royal College of Music, under Gary Ryan and Christopher Stell. He previously studied at the Royal Irish Academy of Music under Marion Hyland and Peter Katona and received five scholarships throughout his time there. Sacha played

with GuitarIAM and the Irish National Youth Guitar Orchestra, conducted by David Brophy and also won Ireland's national competition, The 'Feis Ceol'.

### **Elliott Bougant,**

Elliott is currently studying violin with Maciej Rakowski at the Royal College of Music (RCM) and plays a Jean-Baptiste Vuillaume violin on loan from the RCM collection. He previously studied at Toulouse Conservatoire where he graduated with distinction and obtained a special prize in the international Marie Cantagrill violin competition in 2018.

### **Clélia Le Bret**

French cellist Clélia Le Bret is studying at the RCM with Hélène Dautry as a Charles Ravel Scholar. In 2020, she won 1st Prize in the RCM String Quartet Competition. Clélia previously studied with Michael Tafforeau for 10 years at the CRR de Rueil Malmaison in France.

### **Thibault Maurin**

Thibault is currently studying at the RCM with Dmitri Alexeev, where he is supported by the Gary & Eleanor Brass Scholarship. He previously studied at the Conservatoire National Supérieur de Musique in Paris with Denis Pascal and at Paris CRR with Brigitte Bouthinon Dumas. Thibault has won the Claude Kahn competition and the Chatou competition.

#### **Upcoming Events**

##### **LUNCHTIME CONCERT**

Thursday 25 November 2021, 1.05pm

Performance Studio

Repertoire to include:

**Winter** Two Miniatures

**Poulenc** Sonata for Two Clarinets

**Michele Mangani** Concertpiece for Two Clarinets and Piano

**Crusell** Duo for Two Clarinets in D minor

**Mendelssohn** Concertpiece no 2 in D minor

Tickets: Free, but required

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



**ROYAL**  
**COLLEGE**  
**OF MUSIC**  
*London*

Junior Department  
Chamber Music Concert

Saturday 20 November 2021, 5.30pm, Performance Hall

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**String Quartet** (Stephanie Tress *tutor*)

Haydn String Quartet op 2 no 1 *i Allegro*

2.5'

Aidan Zhao & Torry Jang *violin*, Katherine Jin Da Silva *viola* Alma Silvera *cello*

**Baroque Ensemble** (Jane Chapman *tutor*)

Telemann Tafelmusic no 2 Quartet in D *Andante*

3.3'

Isabella Mackie & Dimity Shorrock *recorder*

Max Brambley *cello*, Elliot Randall *harpsichord*

**Piano Trio** (Neil Roxburgh *tutor*)

Debussy Piano Trio in G *iii Andante espressivo*

4.5'

Reuben Moisey *piano*, Eli Tomey *violin*, Inez Karlsson *cello*

**Piano Duo** (Jennifer Stern *tutor*)  
Brahms Hungarian Dances no's 11 & 2 7.5'  
Jinzi Feng-Huang & Leona Kelly *piano*

**Piano Trio** (Neil Roxburgh *tutor*)  
Lili Boulanger D'Un Matin De Printemps 5'  
Markus Sadler *piano*, Helena Gascoyne *violin*, Megan Clarke *cello*

**String Quartet** (Hilary Sturt *tutor*)  
Frank Bridge 3 Pieces for quartet H3 (1904) 9'  
*i Allegretto ii Moderato iii Allegro marcato*  
Chloe Prins & Thomas Davies *violin*, Anneka Vetter *viola*, Haru Ogiwara *cello*

**Piano Trio** (Maria Tarasewicz *tutor*)  
Beethoven Piano Trio in G Minor op1 no2 10'  
*i Adagio - Allegro vivace*  
Valentino Coleman *piano*, Jada Marsh *violin*, Lilah Forde *cello*

**Flute & Harp Duo** (Andrea Charles *tutor*)  
Ibert Entr'acte 4'  
Isaac Skey *flute*, Sophia Membery *harp*



Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
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**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*   **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*   **Hilary Sturt** *Head of Chamber Music*





Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 20 November 2021, 3pm  
Performance Studio

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**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- |      |   |          |
|------|---|----------|
| 3.00 | <b>Daniel Jurado-Hoshino</b> <i>cello</i> (pupil of Leandro Silvera)<br>Saint Seans Cello Concerto i Allegro  | 8'       |
| 3.15 | <b>Justin Li</b> <i>piano</i> (pupil of Prach Boondiskulchok)<br>Bach Italian Concerto in F Major BWV 971 <i>i Allegro</i><br>Ravel Toccata from Le Tombeau de Couperin   | 4'<br>4' |
| 3.30 | <b>Wind Quintet</b> (Nicolas Bricht <i>tutor</i> )<br>Dani Walker <i>flute</i> , Niamh Connellan <i>oboe</i> , Amalia Beeko <i>clarinet</i> ,<br>Anna le Huray <i>horn</i> , Sophie Rowdene <i>bassoon</i> ,<br>Dvorak Slavonic Dance in G minor op46 no8 | 5'       |
| 3.45 | <b>Helena Landis</b> <i>violin</i> (pupil of Amy Tress)<br>Mendelssohn Violin Concerto in E Minor op64<br><i>i Allegro molto appassionato</i>   | 12'      |
| 4.00 | <b>Emma Pang</b> <i>piano</i> (pupil of Richard Uttley)<br>Bach Italian Concerto in F Major BWV 971 <i>i Allegro</i>  | 4'       |

- 4.07 **Isabella Song** *cello* (pupil of Michal Kaznowski)  
 Brahms Cello Sonata no1 in E Minor op38  
*ii Allegretto quasi Menuetto* 5'
- 4.15 **Livia Bayley** *trumpet* (pupil of Torbjorn Hultmark)  
 Cecilia McDowall The Night Trumpeter 11'
- 4.30 **Hedi Triki** *piano* (pupil of Clara Rodriguez)  
 Rameau Les cyclopes 4'  
 Mozart Sonata in C KV 330 *i Allegro moderato* 6.5'
- 4.45 **Jacqueline Yang** *piano* (pupil of Yoko Ono)  
 Beethoven Sonata in F Minor op2 no1 *i Allegro* 4'  
 Chopin Nocturne in E flat Major op9 no2 5'
- 5.00 **Rocio Ortega Lopez** *viola* (pupil of Sarah-Jane Smith)  
 Forsyth Viola Concerto in G minor *i Appassionato* 9'



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Miranda Francis *Head of Junior Programmes*  
 Ben Storey *Assistant Head of Junior Programmes*  
 Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
 John Mitchell *Performance Manager*



## LUNCHTIME CONCERT

Monday 22 November, 1.05pm

Performance Hall

|                                |   |     |
|--------------------------------|---|-----|
| <b>Schubert</b><br>(1797–1828) | Piano Trio no 2 in E-flat major<br><i>ii Andante con moto</i> | 10' |
|--------------------------------|---|-----|

**Sangbin Jung** violin  
**Lotte Ciechanowicz** cello  
**Daniel Alexander Tan** piano

|                                |   |     |
|--------------------------------|---|-----|
| <b>Schumann</b><br>(1866–1952) | Piano Quartet in E-flat major<br><i>i Sostenuto assai - Allegro ma non troppo</i><br><i>iii Andante cantabile</i> | 15' |
|--------------------------------|---|-----|

**June Lee** violin  
**Yang Yu** viola  
**Jaeyoung Choi** cello  
**Ning Sun** piano

|                                 |  |     |
|---------------------------------|--|-----|
| <b>Beethoven</b><br>(1770–1827) | Piano Trio in B-flat major, op 11<br><i>i Allegro con brio</i><br><i>ii Adagio</i> | 16' |
|---------------------------------|--|-----|

**Radwan Chan** cello  
**Aries Chow** violin  
**Steven Yeung** piano

## Upcoming Events

### LUNCHTIME CONCERT

Thursday 25 November, 1.05pm

Performance Studio

Repertoire to include:

**Winter** Two Miniatures

**Poulenc** Sonata for Two Clarinets

**Michele Mangani** Concertpiece for Two Clarinets and Piano

**Crusell** Duo for Two Clarinets in D minor

**Mendelssohn** Concertpiece no 2 in D minor

Tickets: Free, but required

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## LUNCHTIME CONCERT

Tuesday 23 November, 1.05pm

West Parry Room

**Beethoven**  
(1770–1827)

String Quartet no 1 in F major op 18

15'

*i Allegro con brio*

*ii Adagio affettuoso ed appassionato*

**Angélique Martinet** violin

**Masa Stopar** violin

**Declan Wicks** viola

**Alina Maries-Reim** cello

**Mendelssohn**  
(1809–1847)

Piano Trio no 2 in C minor op 66

28'

*i Allegro energico e con fuoco*

*ii Andante espressivo*

*iii Scherzo: Molto allegro quasi presto*

*iv Finale: Allegro appassionato*

**Julia Blachuta** violin

**Riya Hamie** cello

**Berniya Hamie** piano

## Upcoming Events

### LUNCHTIME CONCERT

Thursday 25 November, 1.05pm

Performance Studio

Repertoire to include:

**Winter** Two Miniatures

**Poulenc** Sonata for Two Clarinets

**Michele Mangani** Concertpiece for Two Clarinets and Piano

**Crusell** Duo for Two Clarinets in D minor

**Mendelssohn** Concertpiece no 2 in D minor

Tickets: Free, but required

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## RCM BRASS ENSEMBLE

Wednesday 24 November 2021, 7.30pm  
Amaryllis Fleming Concert Hall

**Nigel Black** director  
**Ondřej Soukup** conductor\*  
**Stone Tung** conductor\*\*  
RCM Brass Ensemble

|                                    |  |     |
|------------------------------------|--|-----|
| <b>Copland</b><br>(1900– 1990)     | Fanfare for the Common Man*  | 4'  |
| <b>Bruce Broughton</b><br>(b 1945) | Fanfares, Marches, Hymns and Finale*<br><i>i Fanfares</i><br><i>ii Marches</i><br><i>iii Hymns</i><br><i>iv Finale</i> | 21' |
| INTERVAL                           |  |     |
| <b>Eric Ewazen</b><br>(b 1954)     | Symphony in Brass**<br><i>i Andante; Allegro Molto</i><br><i>ii Andante Con Moto</i><br><i>iii Allegro Vivace</i>      | 18' |

The RCM Brass Ensemble presents pieces by contemporary American composers Bruce Broughton and Eric Ewazen. Broughton, best known for his film scores, created *Fanfares, Marches, Hymns and Finale* as a series of self-referential movements, whilst Ewazen's *Symphony* masterfully follows a traditional three-movement form, including a Haydn-esque first movement. Aaron Copland's iconic *Fanfare for the Common Man* is without question his most internationally popular work. The piece originally came into existence as the result of a commission from the conductor Eugene Goossens. It was one of a set of 18 fanfares written by various American composers during World War II, all of which were intended to promote feelings of patriotism and national unity. Copland's contribution has been the only one to find a place in the regular orchestral repertoire.

### RCM Brass Ensemble

The RCM Brass Ensembles perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The groups consist of musicians from all years at the College.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Trumpet**

Ed Sykes (E flat)  
Amy Ronson  
Jess McFarlane  
Becky Strentz  
Ellena Teal (flugel)

**Horn**

Beatriz Vila  
Leo Glenister  
Tom Findlay  
Derry Sowinski  
Amadea Dazeley-Gaist

**Trombone**

Adam Thomas  
Andrew Wilson  
Jose Teixeira  
Eddie Curtis (contra bass)

**Euphonium**

Pau Hernandez Santamaria

**Tuba**

Connor Gingell

**Timpani**

Julie Scheuren

**Percussion**

Toril Azzalini  
Charlie Payne

Personnel correct at the time of going to print.

Italics denote section principals.

**RCM NEW PERSPECTIVES**

Monday 29 November 2021, 7.30pm Amaryllis Fleming Concert Hall

**Timothy Lines** conductor

**New Perspectives**

**Steve Reich** New York Counterpoint

**Cage** Variations

**Feldman** Straits of Magellan

**Jon Nelson** Has Anyone Been Down From The Clouds? (world premiere)

**Luis Torresjarquin** Dark Clouds (world premiere)

Kenneth Hesketh The Circling Canopy of Night

RCM contemporary music ensemble New Perspectives conjure the sounds of the American capital city in Steve Reich's popular *New York Counterpoint*.

The group also showcases the work of one of the College's composition professors, performing Kenneth Hesketh's intriguing *The Circling Canopy of Night*.

Tickets: £5

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# LUNCHTIME CONCERT

Thursday 25 November, 1.05pm

Performance Studio

|                              |                       |    |
|------------------------------|-----------------------|----|
| <b>Winter</b><br>(1754–1825) | Two Miniatures        | 7' |
|                              | <i>i From Norfolk</i> |    |
|                              | <i>ii From Devon</i>  |    |

**Cara Houghton** flute  
**Helena Mackie** oboe  
**Isaac Prince** clarinet  
**Alec Ross** horn  
**Bruce Parris** bassoon

|                               |                                 |    |
|-------------------------------|---------------------------------|----|
| <b>Poulenc</b><br>(1899–1963) | Sonata for Two Clarinets        | 7' |
|                               | <i>i Presto</i>                 |    |
|                               | <i>ii Andante (Très lent)</i>   |    |
|                               | <i>iii Vif (Vite avec joie)</i> |    |

|                                    |  |     |
|------------------------------------|--|-----|
| <b>Michele Mangani</b><br>(b 1965) | Concertpiece for Two Clarinets and Piano | 11' |
|------------------------------------|--|-----|

|                               |                                  |     |
|-------------------------------|----------------------------------|-----|
| <b>Crusell</b><br>(1775–1838) | Duo for Two Clarinets in D minor | 10' |
|-------------------------------|----------------------------------|-----|

|                                   |                              |    |
|-----------------------------------|------------------------------|----|
| <b>Mendelssohn</b><br>(1809–1847) | Concertpiece no 2 in D minor | 9' |
|                                   | <i>i Presto</i>              |    |
|                                   | <i>ii Andante</i>            |    |
|                                   | <i>iii Allegro grazioso</i>  |    |

**Michelle Hromin** clarinet  
**Rowan Jones** clarinet  
**Oliver Cuttriss** piano

## Michelle Hromin

Michelle Hromin is a Croatian-American clarinettist specializing in classical and contemporary music. She has performed in venues such as Carnegie Hall, Lincoln Center, and Bohemian National Hall. She won First Prize in the 2019 Sidney Forrest Clarinet Competition and has been featured as a guest artist with the Long Island Youth Orchestra and the Taconic Opera.

An avid performer of new music, Michelle has premiered dozens of new works and has performed with the International Contemporary Ensemble, Fifth House Ensemble, 1:2:1 Festival and Lisa Bielawa's Broadcast From Home series.

To promote her Croatian heritage, Michelle recently launched Kalendar: 12 Miniatures for 2021, a year-long project that aims to bring attention to the South Slavic region of Europe. Through her collaboration with Macedonian-Canadian composer Michael Spiroff, Michelle will premiere 12 new miniatures based on the 12 months of the Slavic Calendar for solo clarinet through hybrid recording and performance.

## Rowan Jones

Rowan Jones is a London based clarinettist, studying for her Master of Performance at the Royal College of Music with Peter Sparks, Tim Lines and Richard Hosford. She recently graduated from the Royal Academy of Music (RAM) with a First Class (Hons) degree.

Rowan has performed with the English Arts Orchestra, Rosenau Sinfonia and alongside Czech Philharmonic member Ondrej Roskovec in 2018.

Rowan is a founding member of Sylva Winds, a wind quintet formed at RAM in 2019. They received 1st place in the Nicholas Blake Woodwind Ensemble Prize 2019 and the Digital Chamber Music Prize 2021. They have recently been invited to the Isle of Coll by the Tunnell Trust for a chamber residency in 2022 and will also be performing at the Brazilian Embassy, London and Sherborne Abbey Festival next year. Rowan was a finalist in the Lutine Prize, a recipient of the Clarinet Prize and the Principal's Prize at Junior Guildhall, where she studied with Neyire Ashworth.



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## Museum Concerts

Friday 26 November, 12.30 PM

Museum Gallery

|                   |        |    |
|-------------------|--------|----|
| J Möller (b 1981) | Ananda | 5' |
|-------------------|--------|----|

Jerome Ness guitar

|                     |           |    |
|---------------------|-----------|----|
| Poulenc (1899–1963) | Sarabande | 3' |
|---------------------|-----------|----|

Jerome Ness guitar

|                      |                 |    |
|----------------------|-----------------|----|
| Holborne (1545–1602) | The Night Watch | 2' |
|----------------------|-----------------|----|

|  |        |    |
|--|--------|----|
|  | Cradle | 3' |
|--|--------|----|

|  |                 |    |
|--|-----------------|----|
|  | The Fairy Round | 2' |
|--|-----------------|----|

|                     |         |    |
|---------------------|---------|----|
| Dowland (1563–1626) | Fantasy | 3' |
|---------------------|---------|----|

|  |          |    |
|--|----------|----|
|  | Farewell | 6' |
|--|----------|----|

|  |         |    |
|--|---------|----|
|  | Prelude | 2' |
|--|---------|----|

|  |               |    |
|--|---------------|----|
|  | Frog Galliard | 3' |
|--|---------------|----|

Danny Murphy lute

Schubert (1797–1828) Sonatina No 1 in A minor, D 385

20'

*i Allegro moderato*

*ii Andante*

*iii Menuetto, Allegro - Trio*

*iv Allegro*

Jona Schibilsky violin

Oliver Cuttriss piano



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**ORCHESTRAL MASTERCLASS  
WITH MAXIM VENGEROV**

Friday 26 November 2021, 6pm

Amaryllis Fleming Concert Hall

John Paul Jennings conductor

Ondřej Soukup conductor

RCM Symphony Orchestra

Esther Park violin

Lena Segal violin

David Horvat violin

Charlotte Saluste-Bridoux violin

## ORCHESTRAL MASTERCLASS WITH MAXIM VENGEROV

Friday 26 November 2021 6pm Amaryllis Fleming Concert Hall

**John Paul Jennings** and **Ondřej Soukup** conductors

**Esther Park, Lena Segal, David Horvat** and **Charlotte Saluste-Bridoux** violins

**RCM Symphony Orchestra**

**Shostakovich** Violin Concerto no 1 in A minor op 77  
(1906–1975) i *Nocturne: Moderato*

Esther Park violin

ii *Scherzo: Allegro*

Lena Segal violin

iii *Passacaglia: Andante – Cadenza*

David Horvat violin

iv *Burlesque: Allegro con brio – Presto*

Charlotte Saluste-Bridoux violin

Maxim Vengerov, the RCM's Polonsky Visiting Professor of Violin, has appeared with the world's finest orchestras and given solo recitals around the globe. In this masterclass, he works with talented RCM musicians in a performance of Shostakovich's first violin concerto. Dmitri Shostakovich spent most of his career falling in and out of favour with the Communist authorities of the USSR. His first violin concerto was written in 1947–48, but lay hidden until its premiere in 1955 delayed until two years after Stalin's death because of the Zhdanov Doctrine. This cultural policy during the Cold War period following World War II, called for stricter government control of art and promoted an extreme anti-Western bias. Shostakovich knew his concerto would not have been acceptable: it was too individualistic, complicated and atonal. For the soloist, this concerto is highly technical and calls for much physical and emotional energy.



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## Maxim Vengerov

Universally hailed as one of the world's finest musicians, Grammy award winner Maxim Vengerov also enjoys international acclaim as a conductor and is one of the most in-demand soloists.

He began his career as a solo violinist at the age of five, won the Wieniawski and Carl Flesch international competitions, studied with Galina Tourchaninova and Zakhar Bron, and went on to record for Melodia, Teldec and EMI. In 2010 he was appointed the first chief conductor of the Gstaad Festival Orchestra. In 2014 Maxim graduated with a Diploma of Excellence from the Moscow Institute of Ippolitov-Ivanov with professor Yuri Simonov. In the last few seasons Maxim has performed as soloist and/or conductor with the New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, BBC Symphony Orchestra, Mariinsky Theatre Orchestra, Chicago, Montreal and Toronto Symphony Orchestras and toured extensively in recital. Highlights of 2018/19 include the opening the season of the Orchestra Filarmonica della Scala with Maestro Chailly, and residencies with Monte Carlo Philharmonic and the Philharmonie in Paris.

In 2020, Maxim became Classic FM's first solo Artist in Residence and released a recording of Tchaikovsky's Violin Concerto alongside works by Saint-Saëns and Ravel with conductor Myung-Whun Chung and the Orchestre Philharmonique de Radio France, as well as a live recital from Carnegie Hall. Further recordings will follow to coincide with Maxim's celebration of 40 years on stage at the Royal Albert Hall where he will be joined by Misha Maiski, Martha Argerich, the Oxford Philharmonic with its Music Director Marios Papadopoulos, and musicians from the RCM.

Maxim currently holds the Stephan and Viktoria Schmidheiny Stiftung Professorship at the Mozarteum University Salzburg and since 2016 he is also the Polonsky Visiting Professor of Violin at the RCM, London. In 2018, Maxim became the Goodwill Ambassador of the Musica Mundi School and this year he launched his online education platform [www.maximvengerov.com](http://www.maximvengerov.com). Maxim has been profiled in documentaries including *Playing by Heart* (Channel Four Television) which was screened at the Cannes Television Festival in 1999, and *Living the Dream*, which received the Gramophone Award for Best Documentary in 2008.

In 2012 Maxim was awarded an Honorary Visiting Fellowship at Trinity College Oxford and in 2019 he received an Honorary Doctorate from the RCM, London and the Order of Cultural Merit from the Palace Monte Carlo. He has also received a Grammy Award for Best Instrumental Soloist Performance (with Orchestra), two Gramophone awards, a Classical Brit Award, five Edison Classical Music Awards, two ECHO awards, and a World Economic Forum Crystal award. Maxim plays the ex-Kreutzer Stradivari (1727).

## John Paul Jennings

Hailing from Southern California, John Paul Jennings studies with Toby Purser, Peter Stark, Howard Williams and Stephen Johns at the RCM. He is the James Horner Scholar. John Paul is also Resident Music Scholar of the Robert Anderson Trust. He was named Assistant Artistic Director of Fulham/Regents Opera in September 2021, beginning his tenure with the UK premiere of the revised version of Strauss's *Die ägyptische Helena*. He has conducted the North Czech Philharmonic, Fort Wayne Philharmonic and Oberlin Opera Theatre, and held the position of Cover Conductor with the Flagstaff Symphony Orchestra. A semi-finalist in the Blue Danube International Opera Conducting Competition, he frequently coaches singers in preparing their operatic roles. While completing his bachelor's degree at Oberlin Conservatory, John Paul founded the Oberlin Mozart Players who performed concerts including Haydn's *The Creation* and the world premiere of Ros a Crean's chamber opera, *Lost Daughters*. Future engagements include Assistant Conductor for Verdi's *La forza del destino* with Fulham/Regents Opera.

## Ond ej Soukup

Ond ej Soukup studies with Toby Purser, Peter Stark, Howard Williams and Stephen Johns at the RCM. In the 2021/22 season, Ond ej will make his debut with the Czech Chamber Philharmonic, the Bohuslav Martin  Philharmonic, and will assist Jac van Steen with FOK Prague Symphony Orchestra. Most recently, he was appointed Music Director of Kings College London Symphony Orchestra. Recent highlights include recording Stravinsky's *The Soldier's Tale* with Sir Thomas Allen, stepping in for Martyn Brabbins to conduct Thea Musgrave's *Turbulent Landscapes*, and conducting the ENO Orchestra in a private masterclass. In recent years, Ond ej was Conductor at Dramatic Voices Program Berlin, Assistant Conductor at Berlin Opera Academy, Guest Conductor at VoiceArc opera company, Principal Conductor of EUMS Sinfonia, and Music Director of Thomas Coats Memorial Choral Society. He was Founder and Principal Conductor of Unison Chamber Orchestra, Music Director of InChorus, Conducting Fellow with Edinburgh Royal Choral Union and Music Director of Edinburgh University Brass Band. Ond ej is a recipient of the Roderick Brydon Memorial Award.

## Esther Park

South Korean violinist Mee-Hyun Esther Park studied at the Yehudi Menuhin School before joining the RCM in 2017, where she graduated with First Class Honours. She is currently in the first year of her postgraduate studies at the RCM studying with Radu Blidar as a Neville Wathen Scholar. Her previous teachers include Simon Fischer, Boris Kucharsky and Itzhak Rashkovsky. Esther has received masterclasses and lessons from Shmuel Ashkenasi, Alina Ibragimova, Gyorgy Pauk and Marianne Piketty. She has given concerts internationally, including appearances in UK, Brussels, Italy and South Korea. As a chamber musician, Esther has worked with Thomas Carroll, Richard Lester, members of the Pavel Haas Quartet and Paul Coker. This year, Esther joined the Brompton Quartet. The quartet made its debut in Wigmore Hall and appeared on BBC Radio 3's *In Tune* with violist Lawrence Power. Esther is an experienced orchestral player, having performed in venues such as Konzerthaus Berlin, BOZAR Brussels and Kings Place. She has taken part in the Gstaad Menuhin Festival. Esther was appointed an assistant violin teacher at the Yehudi Menuhin School in 2020. She is looking forward to finishing this season with a recital in Turner Sims, Southampton, with the Brompton Quartet.

## Lena Segal

Born in 2000 and raised in London, Lena Segal is in her final undergraduate year course at the RCM studying violin with Itzhak Rashkovsky, and baroque violin with Catherine Martin. In 2021, Lena was awarded the RCM Unaccompanied Bach Prize. Last year, she obtained an Erasmus scholarship to study at the Royal Danish Academy of Music in Copenhagen, under Peter Herresthal. As a previous member of the LGT Young Soloists, she performed and recorded in major halls and studios around the world, such as Konzerthaus Berlin, Vienna Musikverein and Abbey Road Studios. She is a former student of the Junior Royal Academy of Music, where she won the Concerto Competition to perform Prokofiev's Violin Concerto no 2. She is the youngest winner of the Woodard Young Musician of the Year, and has also been twice a finalist of the Royal Philharmonic Society Prize. Chamber music has been an active part of her musical life and she continues to play in a plethora of different ensembles for projects ranging from historical to contemporary. Lena has played in masterclasses for Alina Ibragimova, Nicola Benedetti, Rachel Podger, Francesca Dego, Ulf Wallin, Lukas Hagen, and the Pavel Haas Quartet. Lena plays a violin made by Jean Baptiste Vuillaume (c 1850), kindly on loan from the RCM.

## **David Horvat**

Serbian-Dutch violinist David Horvat previously studied at the Yehudi Menuhin School with Natasha Boyarski. He received the ABRSM EU Undergraduate Scholarship Award to pursue his degree at the RCM where he is currently in his second year of a master's degree studying with Radu Blidar. He is supported by the Michael Redman and the Leverhulme Arts scholarships. As a young student, he attended the School for Musically Gifted Children in Cuprija, Serbia. David has played solo at venues including the Guarnerius Arts Centre in Belgrade. In 2014, he was awarded the Musician of the Year ArtLink Prize. David has attended Colluvio International Youth Exchange in and also performed with the LGT Young Soloists. David was invited to play with the Radio Television Serbia Symphony in 2017 at the Kolarac University Concert Hall in Belgrade where he performed the first Shostakovich violin concerto. He has performed in Austria, Germany, Hungary, Ukraine and Serbia. In October 2019, David and his trio played concerts in Germany and Austria, concluding with a concert in Turin, Italy. In 2021, David became a Drake Calleja Scholar, with scholar concerts planned in November and March. He performs on a 2008 Frederic Chaudiere violin, purchased and maintained with the invaluable support of the Albert Cooper Music Charitable Trust.

## **Charlotte Saluste-Bridoux**

Charlotte completed her master's at the RCM with Alina Ibragimova in July. Previously she studied in Montpellier and at the Yehudi Menuhin School. Recent highlights include appearances at Wigmore Hall, BBC Proms, and the Gstaadt Festival alongside Alina Ibragimova, Lawrence Power, Sol Gabetta and Bertrand Chamayou. Her debut album for Champs Hill records of music for solo violin is due for release later this year. An avid chamber musician, Charlotte has taken part in IMS Prussia Cove, the Santander Encuentro Festival, East Neuk Festival, the Musethica Festivals, and the Evian Festival. She leads the prize-winning Quatuor Confluence, currently in residence at the Fondation Singer-Polignac, Paris. Charlotte performs a diverse range of repertoire, including concertos by Panufnik, Vasks and Joachim. Charlotte is a Countess of Munster Recital Scheme Artist. She plays on a Giovanni Battista Guadagnini violin, kindly loaned to her by Foundation Boubo-Music. In 2021 Charlotte was a prize-winner in the inaugural YCAT (London) and Concert Artists Guild (New York) 2021 international auditions.

## RCM Symphony Orchestra

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors including Sir Antonio Pappano, Bernard Haitink and Rafael Payare. Its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Violin I**

*June Lee*  
 Ilai Avni  
 Mira Marton  
 Ming Zeng  
 Risa Sekine  
 Shoshana Sievers  
 Mila Ferramosca  
 Pietro Genova Gaia  
 Andrew Kelly  
 Anissa Gybel  
 Zhi Hsuan Lim  
 Daniela Guillen Garcia  
 Macie Wallis  
 Annie Pham

**Violin II**

*Maxence Bretel*  
 Lily Kettle  
 Lily Harwood  
 Julia Blachuta  
 Yulia Ostapchuk  
 Miguel Suay Longas  
 Esther Branco  
 Chu Zhou  
 Ugne Zuklyte  
 Isabella Todes  
 Faye Lam  
 Jingwen Zhu

**Viola**

*Yang Yu*  
 Elena Accogli  
 Kuba Was  
 Juan Marco Requena  
 Jesse Francis  
 Yifan Wang  
 Xinyue Kang

**Cello**

*Angela Monge Alvarez*  
 Ada Guarneri  
 Safira Nielsen  
 Carolina Lopez  
 Xiaodi Zhao  
 Sizhe Fang  
 Luis Freitas da Cruz  
 Yuying Zhang

**Double Bass**

*Will Duerden*  
 Lydie Horsford  
 Isabel Garcia Gonzalez  
 Ben Fosker  
 Jack Cherry

**Flute**

*Hannah Gillingham*  
 Laura Pahkel  
 Rebecca Park (pic)

**Oboe**

*Ella York*  
 Jin Fu  
 Ella Delbruck (cor)

**Clarinet**

*Robbie Marrs*  
 Samuel Huston  
 Isaac Prince (bass)

**Bassoon**

*Alma Wilson*  
 Amy Thompson  
 Julia Flint (contra)

**Horn**

*Henry Wright*  
 Amadea Dazeley-Gaist  
 Amelia Lawson  
 Jack Bradley-Buxton

**Tuba**

Elliott Milum

**Timpani**

Johan Smith

**Harp**

Johan Smith

**Percussion**

*Agnese Contadini*  
 Dian Yi

**Celeste**

Rieko Makita

Personnel correct at the  
 time of going to print.

Italics denote section  
 principals.



# RCM AT ST. MARY ABBOTS

Friday 26 November, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 26 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

|               |                                    |    |
|---------------|------------------------------------|----|
| <b>Kodály</b> | Sonata for Cello op 4              | 8' |
| (1882–1967)   | i <i>Fantasia: Adagio di molto</i> |    |

**Laura Armstrong** cello  
**Emily Hoh** piano

|                |   |     |
|----------------|---|-----|
| <b>Janáček</b> | Piano Sonata 1.X.1905 'From the Street' | 13' |
| (1854–1928)    | i <i>The Presentiment - Con moto</i>    |     |
|                | ii <i>Death - Adagio</i>                |     |

**Sophia Lim** piano

|                     |                                |     |
|---------------------|--------------------------------|-----|
| <b>Shostakovich</b> | Piano Quintet in G minor op 57 | 35' |
| (1906–1975)         | i <i>Prelude: Lento</i>        |     |
|                     | ii <i>Fugue: Adagio</i>        |     |
|                     | iii <i>Scherzo: Allegretto</i> |     |
|                     | iv <i>Intermezzo: Lento</i>    |     |
|                     | v <i>Finale: Allegretto</i>    |     |

**Catherine Alsey** violin  
**Summer Brooks** viola  
**Francisco Couto** piano  
**Theo Elwes** violin  
**Carys Underwood** cello



## **Laura Armstrong and Emily Hoh**

Laura Jane Armstrong is a cellist currently studying at the Royal College of Music with Raphael Wallfisch. She previously completed a Bachelor of Music at the Royal Academy of Music studying with Felix Schmidt and Benjamin Hughes. Laura is grateful to be supported by the Mamie and Ruth Waddell Memorial Prize, the Emma Newton Grant and the Denne Gilkes Memorial Fund, and very happy to have been recently awarded the RPS Julius Isserlis Scholarship to study in Berlin. She is also a recipient of the Jaqueline Ward Award

Emily Hoh is a Swedish-Taiwanese pianist currently studying for a Master of Performance in collaborative piano at the Royal College of Music (RCM) under Simon Lepper, Kathron Sturrock, and Roger Vignoles. Previously, Emily completed a BSc in Psychology at University College London, graduating with first class honours. As a collaborative pianist, Emily has played in various instrumental duos, small chamber groups, and with singers, as well as in larger scales as an opera repetiteur and orchestral pianist. Laura and Emily perform regularly together as a duo in lunchtime chamber music concerts.

## **Sophie Lim**

Born in Malaysia, Sophia Lim is a pianist currently studying at the Royal College of Music (RCM) with Danny Driver. Sophia studied with her mentor, Krzysztof Slomiac, in her hometown, Sabah, before moving to London. At the age of 10, she began learning the erhu, which enriched her musical insight and versatility through the influence of various musical cultures.

She regularly performs in Sabah, and notably her performance of the Youth Piano Concerto by Liu Shi Kun in 2017 received high recognition. She has won prizes at several competitions in Malaysia, including Grand Champion at the 2016 Borneo Performing Arts Festival, Gold Medal at the 2019 Kota Kinabalu Music Festival, and 1st prize at the Young Person's Piano Competition in 2014, where she was the youngest to compete in the Open Category.

Recent highlights include her performance in the 2021 'Old, New, Borrowed and Blue' Keyboard Festival at the RCM and she was also invited to be an erhu soloist at the RCM's Lunar New Year annual concert in 2020.

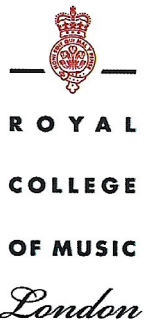
## Shostakovich Quintet

Our piano quintet formed in September 2021, and this is our first performance together. The group is comprised of second years Francisco Couto, Theo Elwes, Catherine Alsey and first years Summer Brooks and Carys Underwood. Theo and Catherine study with Ani Schnarch, Francisco studies with Caterina Grewe, and Carys studies with Helene Dautry. Summer studies with Andriy Viytovych and is a Hilary Fabian and Geoffrey Dellar Award Holder supported by Mrs Geraty. We are very excited for our debut performance together and for our future projects next term.

### Upcoming Events

RCM at St. Mary Abbots will return on Friday 14<sup>th</sup> January at 1.05pm

We look forward to seeing you there



Junior Department  
Contemporary Concert

Saturday 27 November 2021, 5.15pm, Performance Hall

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**Alex Pylypenko**

**Etude**

3'

Finn Kjaergaard *violin*

My composition "Etude" was written for solo violin as part of an exercise to write for a solo unaccompanied instrument. The goal I had set for myself while writing this piece was to create a technically demanding study for violin, so that it doesn't lose musical value. The opening section is based on folk-inspired, minimalist motifs and features many fast double stops, and the section in the middle contains many passages in the high register, as well as harmonics.

**Bill Reason**

**Linear Extensions**

4'

Niamh Connellan & Tom Kirby *oboe*, Alexander Buckley & Luming Zhang *clarinet*  
Matthew Prior & Anna le Huray *horn*, Sophie Rowdene & Julia Flint *bassoon*

Linear Extensions is based on a print of the same name by Alfred Hingel, a contemporary Danish artist. In this piece, I wanted to explore the ways that visual shape and line interacts with (and can be translated into) musical shape and line. Hence, I chose this artwork because of the simplistic yet bold shapes and lines it contains - these can be heard within the piece. In order to create the piece, I printed two copies of the artwork and cut out important shapes and lines that I wanted to feature. I then took these and arranged them visually in the order that I wanted to present them in the music, to make a graphic plan. Next, I annotated the plan and translated it into notation. When presenting the performers with the music, I made sure to present them with a copy of the artwork as well so they could capture its essence in the music. I hope you enjoy listening.

**Asher Saipe**

**An Arcane Night**

3'

Calvin Leung & Flora Clapham *violin*, Amber Sun *viola*, Riya Hamie *cello*

My piece, 'An Arcane Night' is written for string quartet and is composed around the hex and RGB value of a colour - #3a831b5 (a sort of purple colour). I assigned different rhythms and pitches to these numbers and letters which gave me some melodic material to play with. I then composed the harmony around these ideas.

**Aurelia Walker**

**Menace**

3'

Jemima Price & Diane Comon *violin*, Florence Buckley *viola*, Lilah Forde *cello*

My piece for string quartet is called Menace. I wanted to write something that had an underlying tension throughout the piece, and also a sense of fear and apprehension. The piece starts with a pedal note which grows into a series of chords, and then in the middle a haunting section is heard. At the end there is a sense of triumph but mixed with dread.

**Daniel Jurado-Hoshimo**

**Matsuri**

3'

Helena Landis & Jiwon Lee *violin*, Matilda Haines *viola*, Daniel Jurado-Hoshino *cello*

Matsuri is the Japanese word for festival. I got inspired by Ghibli Studio Film soundtracks. While I was composing this piece, I was thinking about traditional Japanese summer festivals where there are fireworks, food stalls and small children playing around. Overall I feel this piece evokes feelings of joy and festivity. This piece will be performed at the RCMJD Contemporary Concert on the 6th of November 2021.

**Luca Boston**

**Building An Etude**

1.5'

Gabriella Bavetta & Catherine McCardel *violin*, Elsa Rapisarda *viola*, Souny Park *cello*

I called my piece Building An Etude because I would like this piece to be treated as a study because to me when I wrote it it was more like an interesting exercise instead of a piece and I hear it as mini sections. Another thing about it is that to me there is a main melody. At the beginning, I think of it as a melody, not a warm up. It is more like the melody is at the top part and I treat the remaining bits of it as something to make it sound more interesting. I also thought the piece needed something to make it sound really interesting so that is why I put a really fast bold section in it and got the balance correct between gentle and bold.

**Tristan McCardel**

**Dark Nostalgia**

2.5'

Cyprian Beecroft & Finn Kjaergaard *violin*, Nathan Agbesi *viola*, Ludovico Wernig *cello*

In writing this piece, I was imagining someone with a troubled past; with conflicting emotions of longing for it back, but also wishing for it never to have happened. The piece starts with slow accented chords, before moving onto a section with a series of wistful melodies. The piece then builds to a dramatic climax with long held chords, expressing intense longing and regret.

**Helena Gascoyne**

**Irreversible Mistakes**

3'

Tuna Dyonmez *piano*, Flora Clapham *violin*, Haru Ogiwara *cello*

Life is full of mistakes, in fact life would not exist without mistakes. The very start of life on this planet was an evolutionary mistake. One that we would define a good mistake. Other mistakes can be harmful, and dangerous, as we realize too late that the damage is irreversible. Irreversible mistakes starts with a dissonant phrase, representing a negative feeling. This quickly subsides, as a steady melody establishes itself, ignoring the initial statement. The initial dissonance slowly creeps back into the piece, becoming increasingly established, until all the parts are overtaken by it.

**Alec Thurbin**

**Spider's Web**

5'

Calvin Leung *piano*, Natalie Bhak *violin*, Riya Hamie *cello*

My piece is called Spider's Web. As the name suggests I took inspiration from looking at a spider spinning a web. As I watched it I noticed how it created many different shapes and patterns which I associated with different numbers in my piece. I hope you enjoy it.

**Tuna Dyonmez**  
Tuna Dyonmez *piano*

## **Rondo**

5'

The piece is in Rondo form (ABACA) and modulates rapidly from B flat minor to E flat minor.

### **Esme McPartland and Oli Mollett      She Moved Through the Fair**

3.5'

Improvised arrangement for 2 guitars + voice

Esme McPartland and Oli Mollett *guitar/voice*

She Moved Through the Fair is a traditional Irish song. This arrangement has been devised through improvisation and is a little different each time!

**Matty Oxtoby**

### **The Bunker Diary**

3.5'

Matty Oxtoby *piano*

The Bunker Diary is based on a book (of the same name) by Kevin Brooks, in which Linus Weems (the main character) is one of six people who have been drugged, kidnapped, trapped in a nuclear bunker and left to die. The piece constantly slows down to show how his kidnapper confuses the captives' sense of time (by changing the speed of the clock on the wall). the kidnapper sends a lift down to the bunker at the same time each day, mirrored by the same four bars of music returning every 20 bars. The faster moving second section represents the many unsuccessful attempts of the captives to escape the bunker, and later on the irregular phrases show how Linus's diary entries become very illogical. The music ends with the same material as the opening, with flashbacks from the rest of the piece reflecting Linus's final thoughts: *"This is what I know ... It doesn't hurt anymore ... This is"*

With many thanks to our wonderful composition teachers:  
Bushra El-Turk, Laura Snowden Jonathan Pitkin, Iain Carnegie & Simon Speare

*Thanks also to the following teachers and ensemble tutors*  
Yekaterina Lebedeva, Douglas Mitchell, Michal Kaznowski, Will Newell,  
Matthew Scrivener, Robin Thompson-Clarke, Michal Cwizewicz, Neil Roxburgh, Prach  
Boondiskulchok, Anthony Bailey, Sarah Markham, Niel Immelman

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**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*      **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*      **Simon Speare** *Head of Composition*



**ROYAL**

**COLLEGE**

**OF MUSIC**

*London*

Junior Department  
Organ Recital

Saturday 27 November 2021, 5.30pm  
Amaryllis Fleming Concert Hall

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## Elliot Randall

|                  |                                 |      |
|------------------|---------------------------------|------|
| Buxtehude        | Praeludium in D major BuxWV 139 | 6.5' |
| Coleridge-Taylor | Melody                          | 3.5' |

## Joe Hyam

|            |   |      |
|------------|---|------|
| Hindemith  | Organ Sonata no1<br><i>ii Sehr Langsam</i>                    | 3'   |
| Demessieux | Sept Méditations sur le Saint-Espirit<br><i>v Consolateur</i> | 5.5' |

## Misha Turnbull

|            |  |    |
|------------|--|----|
| Demessieux | Chorale Prelude on <i>Rorate Caeli</i> | 3' |
|------------|--|----|

## Isabella Flynn

|       |  |     |
|-------|--|-----|
| Price | Adoration                                    | 4.5 |
| Mulet | Esquisses Byzantines<br><i>x Tu es Petra</i> | 5'  |

With special thanks to Martyn Noble



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*Miranda Francis* Head of Junior Programmes  
*Ben Storey* Assistant Head of Junior Programmes  
*Gill Redfern* Administrator    *Connor Stanford* Administrative Coordinator  
*John Mitchell* Performance Manager

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 27 November 2021, 3pm  
Performance Studio

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**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- |      |  |      |
|------|--|------|
| 3.00 | <b>Hectr Elwes</b> <i>violin</i> (pupil of Viktoria Grigoreva)         |      |
|      | Lalo Symphonie Espanole in D minor op 21 <i>i Allegro non troppo</i>   | 8'   |
|      |  |      |
| 3.15 | <b>Ansh Soni</b> <i>violin</i> (pupil of Erica Dearing)                |      |
|      | Smetana From the Native Country ii Andantino in G Minor                | 5'   |
|      |  |      |
| 3.30 | <b>Anthony Zemsky</b> <i>piano</i> (pupil of Ann Martin Davis)         |      |
|      | Ravel Miroirs iii Une barque sur l'océan                               | 8'   |
|      |  |      |
| 3.45 | <b>Tilly Haines</b> <i>viola</i> (pupil of Sarah-Jane Bradley)         |      |
|      | Hoffmeister Viola Concerto in D major iii Rondo                        | 4.5' |
|      | Vaughan Williams Christmas Dance                                       | 2'   |
|      | Glazunov Elegy   | 5'   |
|      |  |      |
| 4.00 | <b>Archie Chettleburgh</b> <i>trumpet</i> (pupil of Torbjorn Hultmark) |      |
|      | Nicolai Concertino for trumpet in E Flat Major <i>i Allegro</i>        | 2.5' |







ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Symphony and Chamber Orchestras Concert

7pm, Saturday 27 November 2021  
Amaryllis Fleming Concert Hall, RCM

Welcome to this evening's concert at the RCM Junior Department (RCMJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including two Royal Albert Hall's Elgar Room recitals, together with Soloist and Prize Winners Concerts, Contemporary, Chamber and Ensemble concerts, plus our weekly Performers Platforms. On Tuesday 21 December the Chamber Choir and Brass Dectet present their annual Carols for Shoppers service at St James's Piccadilly and the Autumn Term concludes next Saturday with a Soloists Concert at 11am in the Performance Hall, Sparks Juniors End of Term Concert at 1pm in the Recital Hall and the RCMJD End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the RCMJD has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, The Leverhulme Trust, The Wolfson Foundation, The Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Peter Granger, Estate of Humphrey Searle, Future Talent, John Curwen Society, Saddlers' Company, Sascha Lasserson Memorial Trust, Roger Quick, PRS for Music Foundation and Wrightson Trust for their generous support.

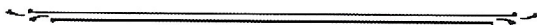
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|                         |   |     |
|-------------------------|---|-----|
| Julia Perry (1924-1979) | <b>Short Piece for Large Orchestra</b><br>Jacques Cohen <i>conductor</i>  | 8'  |
| Herbert (1859-1924)     | <b>Serenade for String Orchestra op 12</b><br>i Aufzug<br>ii Polonaise<br>iii Liebes - Scene<br>iv Canzonetta<br>v Finale<br>Christopher Hirons <i>director</i> | 30' |

INTERVAL 20 minutes

|                          |   |     |
|--------------------------|---|-----|
| Shostakovich (1906-1975) | <b>Symphony no 5 in D Minor op 47</b><br>i Moderato – Allegro non troppo<br>ii Allegretto<br>iii Largo<br>iv Allegro non troppo<br>Jacques Cohen <i>conductor</i> | 38' |
|--------------------------|---|-----|



### Julia Perry      **Short Piece for Large Orchestra**

When the *Short Piece* was written in 1952, many had not heard of promising young African-American composer Julia Perry, who had received quite the illustrious education; first at the University of Akron, then winning a scholarship to Westminster Choir College, where she was the concertmaster of the orchestra, and going on to get a graduate degree in music from Westminster College in 1948—only 4 years before the *Short Piece* blossomed into completion. She spent time with Luigi Dallapiccola afterwards, studying composition with him whilst also at the Juilliard School, and Perry was awarded a Guggenheim Fellowship around this time. Her talent and efforts were rewarded and, in the same year her *Short Piece* was completed, Perry went to Italy (where she would establish a respectable coterie and audience) at Dallapiccola's invitation. During that summer, she caught the eye of Nadia Boulanger, who believed Perry to be such an accomplished composer already, that she simply had nothing to teach her, but Perry was adamant she stay a spell with Boulanger.

*Short Piece for Orchestra*, or Study for Orchestra, as it was known at the time, is representative of the neoclassical compositional style that defined Perry and much of the music she wrote in the middle of her career. However, it was in contrast to her earliest and latest works, where she was well-known for her vocal scores, preferring to incorporate heavy influences from African-American Concert Spirituals, employing black folk idioms and celebrating the beauty of her cultural identity—Perry herself was a gifted contralto and had been raised in a household full of music. The *Short Piece* was a vivid change and, as described in the 1980s by John Henken of the Times Newspaper: 'It is an initially raucous, highly energized essay, brilliantly

scored [with] edgy lyrical contrasts'. It consists of only one movement, labelled a brusque and assertive *Allegro sostenuto e drammatico* propelled by a brassy opening, travelling through several abrupt changes of speed, and thereby creating the highly effective disjointedness and volatility further characterised by chromatic syncopation used to marvellous effect throughout. The string and brass sections switch periodically between foreground and background, and the percussion provides the significant rhythmic essence. The piece settles down into the *Andante lento* introduced through solo cantilenas by the woodwind and expanded upon by the strings in a hauntingly stirring episode that flows into a largo pace. The beginning then returns with a vengeance and the French horns announce the cacophonous return of the tumultuous opening...and then: 'the work closes in a disturbed *Lento*, before a whip-lash ending brings back the aggressive opening thunder'.

*Short Piece* was wonderfully well-received, especially in Italy and wider Europe. While Perry's works were not widely recorded, her *Short Piece for Orchestra* was, in fact, recorded in a live performance by William Steinberg with the New York Philharmonic in 1965, Lincoln Centre, New York. Critics in the 1950s and 60s loved her music and the ravishing review of a 2017 Milwaukee Symphony performance by Teddy Abrams reflected exactly that, but even several decades later: 'Encountering music by African-American composer Julia Perry felt like a major discovery. Her *Short Piece for Orchestra*, composed in 1952, shows a master's grasp of writing for instruments, and an individual, imaginative voice in a time of artistic upheaval.' Julia Perry's legacy continues with her fame as one of the most extraordinary black female composers in the 20<sup>th</sup> century; one with a beautifully rich scope of musical communication and expression.

Programme note by Amber Sun

Herbert

### Serenade for String Orchestra op 12

Victor Herbert was a composer of the late 19<sup>th</sup> century, best known for his songs and Broadway musicals. However, this wonderful Serenade is an example of one of his instrumental works, composed in a lyrical late-Romantic style. Born in Guernsey, Herbert moved to the United States in 1886, where this work was composed. It was premiered along with two other new pieces in the famous Steinway Hall, conducted by himself. The Serenade received great praise from the audience with a standing ovation. It was well received by critics, and continued to be performed, by both Herbert and others, for several years. However, after his death, his instrumental music was largely forgotten, and has only been revived in recent years.

The *Serenade for Strings* is formed of five movements, each around 5 minutes long. The first movement is titled *Aufzug*, German for 'pulling up' - implying the raising of a curtain; the first movement of a dramatic work. This suggests a certain theatrical intent on behalf of the composer, which can clearly be heard in the playful, galloping main theme. The second movement is a *Polonaise*, a traditional Polish dance in 3/4 time, with a gracefully lilting feel. The more sombre third movement is also the longest, its placement in the middle of the work making it somewhat of a centerpiece - *Liebes-scene* being German for 'Love's scene'. *Scene* again suggests a dramatic intent. Next, we have the shortest movement of the piece: a *Canzonetta* is a type of light Italian song, captured by the elegance of its opening melody. The *Finale* features an energetic main theme in compound time, bringing the work to a spectacular close.

Programme note by Bill Reason

## Shostakovich      Symphony no 5 in D Minor op 47

In the original programme notes, Shostakovich describes the music of his *Fifth Symphony* as a tale of a 'lengthy spiritual battle, crowned by victory'. However, when considering the trajectory and fragility of his career on the eve of its premiere, it was as yet an unfounded statement - for his battle had not yet been won. Following the humiliation of a lifetime, in which Stalin walked out of a 1936 showing of Shostakovich's opera *Lady Macbeth*, the Soviet Newspaper *Pravda* published an article echoing Stalin's scorn for the work, concluding that for Shostakovich, 'this game may end badly.' This left Shostakovich with no choice but to withdraw his monumental Fourth Symphony moments before the premiere, for fear of solidifying the death of his success as a composer, if not much worse. The work would not be heard until 1961, 25 years after its completion.

As a result, Shostakovich wrote his *Fifth Symphony* in a frenzied attempt to turn his luck, finishing it with incredible speed - he would later claim the third movement took him just three days. At its debut on 21 November 1937, every member of the audience knew what was at stake for the composer. The work opens (*Moderato*) with a menacing gesture passed between the upper and lower strings, who soon take to the main melody, bringing it to the reaches of their higher registers. Extravagant episodes swell and take the music in different directions, brimming with intrigue and dark, chaotic interpositions. We are left with a series of taunting instrumental soli, finishing with a hushed celeste line. The brief second movement (*Allegretto*) is an obtuse, grotesque interlude which largely takes inspiration from folk dance forms. While offering playful relief from the sonority of what comes before and after, its perverse nature eventually begins to parody itself in a strange circus act that is over as quickly as it starts. Then comes the tragic (*Largo*), where Shostakovich indicates for the violins to be divided into three sections instead of the regular two, as the violas and cellos are split into two sections as well. Stirring melodies are passed between instruments, interwoven between harp arpeggios and string tremolandos. The third movement establishes itself as the emotional heart of the symphony, and though the brass remain silent for its duration, they return guns blazing for the final act (*Allegro non troppo*). A furious, driven theme underpins the turbulence of its temperamental eruptions which shatter the unclouded emotion of the third movement. Before the final coda, Shostakovich nods to an earlier song he set to the words of Russian poet Pushkin's 'Rebirth', whose lines read: 'And the waverings pass away/From my tormented soul/As a new and brighter day/Brings visions of pure gold'. Following this brief rumination, the thematic material returns, at first in an understated and foreboding apprehension. Soon enough, though, the rest of the orchestra rallies for one, final, exhilarating and resolute climax.

In the years since its publication, this symphony has enjoyed particular success as one of Shostakovich's most celebrated works, and also most debated. First-hand accounts would later claim that many were in tears by the end of the *Largo*, and that the final ovation lasted over 10 minutes. In a single bound, Shostakovich had reasserted his musical integrity, or as one anonymous reviewer put it, responded as an artist in his own right to - what some may call - 'just criticism'.

Programme note by Lachlan Edwards





Most of **Christopher Hiron's** playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other chamber and symphony orchestras including the Ulster Orchestra, the Orchestra of St John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St. Martin in the Fields for ten years.

Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra of Great Britain for over twenty years and the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly known as the Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has also worked as Music Director on several major opera productions with a variety of companies. Frequently heard on radio both here and abroad, he has recorded a number of CDs including

the *Music for Strings* and *Transcriptions for Strings* discs with the Cohen Ensemble on the Meridian label, both of which have attracted excellent reviews in the international music press. More recently, Jacques's latest CD with Oxford Camerata, entitled *Cohen's Carols* on ICSM and comprising some of his compositions and arrangements for unaccompanied choir is also proving to be very popular, especially at Christmas!

Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. On leaving Oxford, he was awarded the Conducting Scholarship at the Royal College of Music where he won several prizes including the Tagore Gold Medal, the college's award for its most outstanding student before going on to work as Assistant Conductor with the London Symphony Orchestra. He took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors Competition. Other accolades include the August Manns Prize and Constant Lambert Award.

Jacques' compositions, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. In the last few years his commissions have included pieces for Dame Evelyn Glennie (*Firefly*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête opera (*The Lady of Satis House*) and Lloyd's Choir (*The Denial of St Peter*). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

During the lockdowns Jacques composed two big new orchestral pieces both on programmatic themes and his most recent commission, a large-scale oratorio on the creation, is due to be premiered in 2023. His website can be found at [www.jacquescohen.co.uk](http://www.jacquescohen.co.uk).

## **Violin I**

*Gabriella Bavetta*  
*George Richardson-Jones*  
*Imaan Kashim*  
*Natalie Bhak*  
*Bronagh Lee*  
*Almida Lile*  
Calvin Leung  
Ana Neves  
Catherine McCardel  
Diane Comon  
Jemima Price  
*Xenia Edwards*  
*Jada Marsh*  
*Emma Purdy*  
*Emily St Clair*  
*Rocio Ortega Lopez*  
*Aidan Choi*  
Samuel Stutterheim

## **Violin II**

Flora Clapham  
*Chloe Prins*  
Isabell Karlsson  
Frankie Davies  
Rhys Evans  
Chiara Ponticos  
Amber Sun  
Iachlan Edwards  
Anabel Hannay  
Kim Mai Hua  
Matilda Haines  
Clio Harwood  
Nathaniel Johnny  
Seoyun Choi  
Hector Elwes

## **Viola**

*Elsa Rapisarda*  
*Florence Buckley*  
*Polly Almond*  
Sassan Bhanji  
Annabel Marshall  
Charlie Rose  
Ella Herbert  
Elsa Chung  
*Anneka Vetter*

## **Cello**

Haru Ogiwara  
*Katie Harrison*  
*Souny Park*  
*Raphael Herberg*  
*Riya Hamie*  
*Max Brambley*  
Jonathan Quinton  
Lilah Forde  
Leo de Flammineis  
Megan Clarke  
Madeleine Napier  
Steven Marsh  
Daniel Jurado Hoshino  
Ola Kiezun  
Gabriella Zailer-Fletcher

## **Double Bass**

Nathan Perry  
Levi Andreassen  
Nathan Ng  
Colin Kang  
Noah Campbell  
Jasper Jones  
Theo Moran

## **Flute**

Clementine Thompson  
Dani Walker  
Ellen Roff  
Isaac Skey

## **Oboe**

Niamh Connellan  
Isabella Mackie  
Tom Kirby  
Oliver Brown

## **Clarinet**

Alexander Buckley  
Amalia Beeko  
Luming Zhang

## **Bassoon**

Sophie Rowdene  
Julia Flint\*  
Aidan Campbell\*

## **Horn**

Sarah Pennington  
Anna le Huray  
Matthew Prior  
Caoimhe Cleary  
Noah Hall

## **Trumpet**

Guy Barwell  
Samuel Balchin  
Charles Clark  
Sophie Schofield  
Archie Chettleburgh  
Markus Sadler

## **Trombone**

Isaac Scheer  
Belinda Mendes da Costa  
David Anton\*

## **Tuba**

Nona Lawrence

## **Timpani & Percussion**

Jordan Ashman  
George Garnett  
Joe Bate\*  
Will Rowling\*  
Aaron Townsend\*

## **Harp**

Tatiana Fraser  
Sophia Membery  
Alice Boyle

## **Piano/Celesta**

Emilie Pelling

*Names in italics denotes  
member of Chamber  
Orchestra*

*\* denotes Senior  
College Student*

## **Orchestra Tutors**

**\*Matthew Scrivener** Violin

**Karen Bradley** Viola

**Miriam Lowbury** Cello

**Vera Pereira** Double Bass

**\*Douglas Mitchell** Woodwind

**\*Philip Box** Horn

**Richard Ward** Brass

**Chris Terian** Percussion

**Cecilia Sultana de Maria** Harp

(\* = senior tutor)

## **RCM Junior Department**

**Miranda Francis** Head of Junior Programmes

**Ben Storey** Assistant Head of Junior Programmes

**Gill Redfern** Administrator

**Connor Stanford** Administrative Coordinator

**John Mitchell** Performance Manager

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## **RCM NEW PERSPECTIVES**

Monday 29 November 2021, 7.30pm

Amaryllis Fleming Concert Hall

Timothy Lines conductor

New Perspectives

## RCM NEW PERSPECTIVES

Monday 29 November 2021, 7.30pm | Amaryllis Fleming Concert Hall

**Timothy Lines** conductor

### New Perspectives

|  |   |     |
|--|---|-----|
| <b>Steve Reich</b><br>(b 1936)         | New York Counterpoint<br><i>i Fast</i><br><i>ii Slow</i><br><i>iii Fast</i> | 11' |
| <b>Cage</b><br>(1912–1992)             | Variations I  |     |
| <b>Feldman</b><br>(1926–1987)          | Straits of Magellan   | 5'  |
| <b>Jon Nelson</b><br>(b 1993)          | Has Anyone Been Down From The Clouds?<br>(world premiere)                   |     |
| <b>Luis Torres Jarquin</b><br>(b 1993) | Dark Clouds (world premiere)  |     |
| <b>Kenneth Hesketh</b><br>(b 1968)     | The Circling Canopy of Night  | 25' |

RCM contemporary music ensemble New Perspectives conjure the sounds of the American capital city in Steve Reich's popular *New York Counterpoint*. The group also showcases the work of one of the College's composition professors, performing Kenneth Hesketh's intriguing *The Circling Canopy of Night*.



## **Steve Reich** New York Counterpoint

*New York Counterpoint*, commissioned by The Fromm Music Foundation, was composed during the summer of 1985. The piece is a continuation of the ideas found in *Vermont Counterpoint* (1982), where a soloist plays against a pre-recorded tape of themselves. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. *New York Counterpoint* is in three movements played one after the other without pause. The change of tempo is abrupt. There is an ambiguity between whether the listener hears measures of three groups of four eight notes, or four groups of three eight notes. In the last movement of *New York Counterpoint* it is the bass clarinet's function to accent first one and then the other of these possibilities while the upper clarinets essentially do not change. The effect, by the change of accent, is to vary the perception of that which is in fact is not changing.

© Steve Reich

## **Cage** Variations I

John Cage's *Variations* are from his most experimental period. They are graphically notated pieces which allow the performers to create their own scores within specific guidelines. *Variations I* is scored for any number of players and by any sound producing means. The score consists of six transparent squares: one with 27 points of four different sizes, five with five lines each. The squares are to be combined in any way, with points representing sounds, and lines used as axes of various characteristics of these sounds.

## **Feldman** Straits of Magellan

Based on graph notation, each of its instrumental parts are notated in a line of equal sized time-boxes, each box representing one beat at a metronome mark of 88. *The Straits of Magellan* focuses on static the and 'vertical' experience, as well as on the constantly changing and fluctuating density of their sonic events – allowing one to relish the subtlety and sensuousness of this music which also conveys a jazzy character.

## **Jon Nelson** Has Anyone Been Down From The Clouds? (world premiere)

An upside-down take on the story of Icarus:

In a society of angelic bird-people existing in the sky, everyone wonders what marvels could exist beneath the barrier of clouds, which separates them from the Earth below. One individual gains divine permission to venture beneath the clouds

to see what lies below. Returning three times with stories of beautiful mountainous land, they dare to venture closer and closer to the surface. With each account, scepticism and anger spread throughout the sky-borne community with widespread feelings that there is no need to venture beyond this natural way of life.

In truth, the land below exists within a deadly toxic layer of atmosphere and the eager explorer learns too late that his ventures to the Earth below will spell his demise.

Conveyed through music with a stereophonic flock of clarinets, recurring bits of material decay and crumble throughout the piece as one central clarinet leads this narrative-driven piece.

© Jon Nelson

**Luis Torres Jarquin** Dark Clouds (world premiere)

**Kenneth Hesketh** The Circling Canopy of Night

The idea of *The Circling Canopy of Night* was influenced by various texts on the medieval concept of the universe. According to this concept, the medieval universe was constructed vertically, top to bottom, with the earth as the lowest point and the Emyrean as the highest. Whereas our view of the universe is expanding, cold, dark, infinite, theirs was ordered, fixed, logical and full of light. The work falls into the following sections which are played without a break, *Primum mobile The Regions of the Air Stellatum*, *Infortuna major Stellatum*, *Fortuna minor Stellatum*, and *Mercurius Ascendit in Caelum*. The first section presents much of the material used throughout the whole piece. Three-part polyphony and textures, as well as various rhythmic doubles, abound. In fact three is a potent number in the work, not only in overall proportions but in the structure of sub-sections; a thrice returning horn theme - progressively more hidden and truncated on each reappearance- in *Regions of the Air*, for example, divides the structure into three varied refrains and two subsidiary sections. The conclusion of the entire piece is a series of nine repetitions of a three-note chord heard on bells, vibraphone and piano. *The Circling Canopy of Night* completes a trilogy of works entitled *Trinita*. It was commissioned by Faber Music for its Millennium Series and Birmingham Contemporary Music Group.

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The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Lutyens's Chamber Concerto no 1 (Spring 2019) and Julian Anderson's *Poetry Nearing Silence* (Summer 2019). RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Diego Masson, Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for their festival *The Rest is Noise*.

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Ricky Ng

Alice Dilley

Max Ip

Sophie Glenny (bass)

Hannah Shimwell (bass)

Ed Pelham (bass)

**Saxophone**

Bekki Lycett

**Violin**

Xinyue Wang

**Viola**

Joseph Lowe

**Cello**

Anna Crawford

**Double Bass**

Gavin Vanwinkle-Bright

**Horn**

Caoime Glavin

**Trumpet**

Daniel Venglar

**Percussion**

Aaron Townsend

Connor Chambers

Felix Broden

**Guitar**

Jerome Ness

**Piano**

Joe Howson

Emily Hoh

**Celeste**

Siyu Huang

**Harp**

Tannaz Beigi Jouinani

Annest Davies

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time of going to print.

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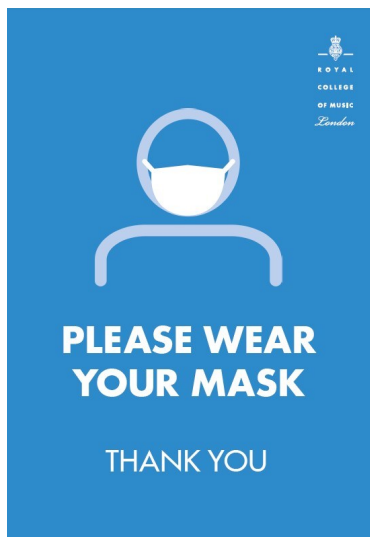
## RCM NEW PERSPECTIVES

Monday 29 November 2021, 7.30pm

Amaryllis Fleming Concert Hall

Timothy Lines conductor

New Perspectives



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Programme details correct at time of going to print.

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**Timothy Lines** conductor

### New Perspectives

|                            |              |     |
|----------------------------|--------------|-----|
| <b>Cage</b><br>(1912–1992) | Variations I | 20' |
|----------------------------|--------------|-----|

|                               |   |    |
|-------------------------------|---|----|
| <b>Jon Nelson</b><br>(b 1993) | Has Anyone Been Down From The Clouds?<br>(world premiere) | 6' |
|-------------------------------|---|----|

|  |                              |    |
|--|------------------------------|----|
| <b>Luis Torres Jarquin</b><br>(b 1993) | Dark Clouds (world premiere) | 6' |
|--|------------------------------|----|

|                                |   |     |
|--------------------------------|---|-----|
| <b>Steve Reich</b><br>(b 1936) | New York Counterpoint<br><i>i Fast</i><br><i>ii Slow</i><br><i>iii Fast</i> | 11' |
|--------------------------------|---|-----|

INTERVAL

|                               |                     |    |
|-------------------------------|---------------------|----|
| <b>Feldman</b><br>(1926–1987) | Straits of Magellan | 5' |
|-------------------------------|---------------------|----|

|                                    |                              |     |
|------------------------------------|------------------------------|-----|
| <b>Kenneth Hesketh</b><br>(b 1968) | The Circling Canopy of Night | 25' |
|------------------------------------|------------------------------|-----|

RCM contemporary music ensemble New Perspectives conjures the sounds of the American city in Steve Reich's popular *New York Counterpoint*. The group also premieres works by RCM composers and performs RCM professor Kenneth Hesketh's intriguing *The Circling Canopy of Night*.

## Cage Variations I

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An upside-down take on the story of Icarus:

In a society of angelic bird-people existing in the sky, everyone wonders what marvels could exist beneath the barrier of clouds, which separates them from the Earth below. One individual gains divine permission to venture beneath the clouds to see what lies below. Returning three times with stories of beautiful mountainous land, they dare to venture closer and closer to the surface. With each account, scepticism and anger spread throughout the sky-borne community with widespread feeling that there is no need to venture beyond this natural way of life.

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Conveyed through music with a stereophonic flock of clarinets, recurring bits of material decay and crumble throughout the piece as one central clarinet leads this narrative-driven piece.

© Jon Nelson



## **Luis Torres Jarquin** *Dark Clouds* (world premiere)

Staring into storm clouds, one might feel a sense of misdirection as the masses of vapour morph and collide in such broad movements that the ongoing motion is hardly seen in any fleeting moment. In much the same fashion, *Dark Clouds* embodies this type of slow movement in music, with slowly evolving chords, that appear and disappear at different rates of time during the piece. These clouds of sound are mainly characterised by two factors: the complexity in the structure of each chord, and its slow change. This is why *Dark Clouds* finds its inspiration in a slow evolution of sound in the time as well as in high dissonant sonorities that entice the audience to perceive subtle changes in the harmony.

Furthermore, the piece touches on fundamentals of spectral music, a genre of music characterised by using the resultant spectra when combining frequencies, which generate pitches, designing the harmony of the piece. In *Dark Clouds*, these spectra combine static harmonies, chords in constant movement and high pitches in its development. This is why it sounds like a mass of sound that moves at different rates, sometimes along with its fundamentals and sometimes not, creating a series of dissonances and consonances in movement that generate new spectral resultants.

© Luis Torres Jarquin

## **Steve Reich** *New York Counterpoint*

*New York Counterpoint*, commissioned by The Fromm Music Foundation, was composed during the summer of 1985. The piece is a continuation of the ideas found in *Vermont Counterpoint* (1982), where a soloist plays against a pre-recorded tape of themselves. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final eleventh part live against the tape. *New York Counterpoint* is in three movements played one after the other without pause. The change of tempo is abrupt. There is an ambiguity between whether the listener hears measures of three groups of four quavers, or four groups of three quavers. In the last movement of *New York Counterpoint* it is the bass clarinet's function to accent first one and then the other of these possibilities while the upper clarinets essentially do not change. The effect, by the change of accent is to vary the perception of that which is in fact is not changing.

© Steve Reich

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© Kenneth Hesketh

## Timothy Lines

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Max Ip

Sophie Glenny (bass)

Hannah Shimwell (bass)

Ed Pelham (bass)

**Saxophone**

Bekki Lycett

**Violin**

Xinyue Wang

**Viola**

Joseph Lowe

**Cello**

Anna Crawford

**Double Bass**

Gavin Vanwinkle-Bright

**Horn**

Caoime Glavin

**Trumpet**

Daniel Venglar

**Percussion**

Aaron Townsend

Connor Chambers

Felix Broden

**Guitar**

Jerome Ness

**Piano**

Joe Howson

Jack Brown

**Celeste**

Siyu Huang

**Harp**

Tannaz Beigi Jouinani

Annest Davies

Personnel correct at the  
time of going to print.

**THE ATOMIC BIG BAND**

Saturday 4 December 2021, 7.30pm | Britten Theatre

**Mark Armstrong** director

**RCM Big Band**

The RCM Big Band explores the post-war big band tradition using the forward-looking album *The Atomic Basie* as its starting point.

Tickets: £10

RCM Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## MUSEUM CONCERTS

Friday 03 December, 12.30pm

Museum Gallery

**Vilsmayr** Violin Partita no 1 in A major 8'  
(1663–1722)

**Taisia Sandetcaia** baroque violin

**Beethoven** Cello sonata op 5 no 2 15'  
(1770–1827)  
*i Adagio sostenuto e espressivo*  
*ii Allegro molto più tosto presto*

**Pablo Tejedor Gutierrez** baroque cello  
**Dominika Maszczyńska** harpsichord

**Beethoven** Trio in B flat major, op 11 21'  
(1770–1827)  
*i Allegro con brio*  
*ii Adagio*  
*iii Theme and Variations on 'Pria ch'io l'impegno'*

**Meline Le Calvez** clarinet  
**Pablo Tejedor Gutierrez** baroque cello  
**Dominika Maszczyńska** harpsichord



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**ROYAL**

**COLLEGE**

**OF MUSIC**

*London*

Junior Department  
End of Term Concert

Saturday 4 December 2021, 2.30pm  
Amaryllis Fleming Concert Hall

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|                                   |                                    |   |
|-----------------------------------|------------------------------------|---|
| <b>Brass Dectet</b>               | Torbjorn Hultmark <i>conductor</i> |   |
| Jim Parker                        | Grand Central                      | <i>from A Londoner in New York</i> 3.5' |
| P.E. Moraeus arr. Agnas Koppängen |                                    | 2.5'                                    |
| Jim Parker                        | Radio City                         | <i>from A Londoner in New York</i> 4'   |

|                      |                           |                               |    |
|----------------------|---------------------------|-------------------------------|----|
| <b>Chamber Choir</b> | Joy Hill <i>conductor</i> | Cameron Eldridge <i>tenor</i> |    |
| Darke                | In The Bleak Midwinter    |                               | 5' |
| James McMillan       | O Radiant Dawn            |                               | 5' |

|                        |                                  |      |
|------------------------|----------------------------------|------|
| <b>Wind Octet</b>      | Douglas Mitchell <i>director</i> |      |
| Mozart arr Triebensee  | Don Giovanni Overture            | 4.5' |
|                        | <i>Andante, allegro molto</i>    |      |
| Bill Reason JD Student | Linear Extensions                | 4'   |

|                     |                           |                                |    |
|---------------------|---------------------------|--------------------------------|----|
| <b>Parry Voices</b> | Joy Hill <i>conductor</i> | Oli Mollett <i>tenor</i>       |    |
| Judith Weir         | Sing                      | <i>from The Song Sung True</i> | 2' |
| Howells             | A Spotless Rose           |                                | 4' |

|                         |   |      |
|-------------------------|---|------|
| <b>String Orchestra</b> | Christopher Hiron <i>conductor</i>  |      |
| Grieg                   | Elegiac Melody op34 no1   | 3.5' |
|                         | <i>i Heartwounds</i>  |      |
| Bartok                  | Romanian Folk Dances  | 4'   |
|                         | <i>i Bot tánc (Stick Dance) v Román polka (Romanian Polka) vi Aprózó (Fast Dance)</i> |      |



## Brass Dectet

Samuel Balchin, Guy Barwell, Sophie Schofield, Charlie Clark *trumpet*  
Sarah Pennington *horn*, Isaac Sheer, Belinda Medez Da Costa, James Parkinson *trombone*  
Eddie Curtis *bass trombone*, Nona Lawrence *tuba*

## Chamber Choir

Kathleen Archbold, Rachael Best-Babayaju, Elizabete Bele, Lucca Kelf, Miranda Robertson,  
Sophie Bainbridge, Catherine McCardel, Chiara Ponticos, Emilia Gahan, Caiomhe Cleary,  
Sophia Membery, Diane Comon, Imaan Kashim, Florence Buckley, Isabella-Rose Nichols,  
Maddy Napier

James Bennett, Alexander Bradford, Jonathan Quinton, Simeon Lord, Cameron Eldridge,  
Oli Mollett, Thomas Davies, Haolin Zhao, George Richardson-Jones, Joe Hyam

## Wind Octet

Niamh Connellan & Tom Kirby *oboe*  
Alexander Buckley & Luming Zhang *clarinet*  
Matthew Prior & Anna le Huray *horn*  
Sophie Rowdene & Julia Flint *bassoon*

## Parry Voices

Rachel Best-Babayaju, Elizabete Bele, Alexis Jagger, Lucca Kelf, Jemima Price,  
Miranda Robertson, Clementine Thompson, Sophie Bainbridge  
James Bennett, Noah Campbell, Jasper Jones, Alexander Bradford, Cameron Eldridge,  
Jonathan Quinton, Oli Mollett, Max Brambley

## String Orchestra

Isabel Woolf, Beatrice Murray, Lucia Rapisarda Okamoto, Celestine Korschelt,  
Imogen Gray, Kathryn Roberts, Derin Ilhan, Zachary Lam *violin I*  
Caia Harris, Aidan Bhak, Mae Amin, Jane Lee, Taylor Lai, Rosie Rodriguez-Vassiliou,  
Teresa Kiang, Ka Men Yau *violin II*  
Jessica Elliott, Jackie He, Shenxy Loong, Shivani Jansari *viola*  
Evelyn Yang, Nolan Asubiaro, Emily Elliott, Jazmine Lachos-Hernandez, Atticus Larard,  
Amaani Ghacham, Larry Jang, Tomi Jimoh, Alma Silvera *cello*  
Samuel-Adisa McDonald, Bonnie Shaw, Victoria Young, Qixan Han, Lucas Tao,  
Thommy Bailey *double bass*



Royal College of Music Junior Department,  
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**Miranda Francis** *Head of Junior Programmes*  
**Ben Storey** *Assistant Head of Junior Programmes*  
**Gill Redfern** *Administrator*   **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*



**ROYAL**

**COLLEGE**

**OF MUSIC**

*London*

## Junior Department Soloists Concert

Saturday 4 December 2021, 11am  
Performance Hall

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**Isabella Mackie** *recorder*

Michael Ball (b.1946)

The Fall Of The Leaf

3'

**Markus Sadler** *trumpet*

Haydn (1732-1809)

Trumpet Concerto Hob VIIe

*i Allegro*

5'

**Ana Neves** *violin*

Mozart (1756-1791)

Violin Concerto no3 in G major K216

*i Allegro*

6'

**Isaac Scheer** *trombone*

Hindemith (1895-1963)

Trombone Sonata

*iii Swashbuckler's Song,*

*iv Allegro Moderato Maestoso*

5'

**Madeleine Murray** *cello*

Chopin (1810-1849)

arr Feuermann

Waltz in A op34 no2

4'

**Jude Carter** *recorder*  
JS Bach (1685-1750)

Sonata in F major BWV 1035 4'  
*i Adagio, ma non tanto ii Allegro*

**Alexis Jagger** *voice*  
Mozart (1756-1791)

Le Nozze di Figaro K.492 4.5'  
Giunse alfin il momento...Deh vieni, non tardar

**Samuel Balchin** *trumpet*  
Honegger (1892-1855)

Intrada 4.5'

**Riya Hamie** *cello*  
Klengel (1859-1933)

Scherzo in D minor op6 4'

**Dimity Shorrock** *recorder*  
Fontana (1571-1630)

Sonata Terza 5')

**Imaan Kashim** *violin*  
Lalo (1823-1892)

Symphonie Espagnole op 21 5'  
*i Allegro non troppo*

Many thanks to **Craig White** *piano*  
and to the following RCMJD teachers:

Rebecca Austen-Brown, Phillip Bainbridge, Esther King Smith,  
Ruth Molins, Michal Kaznowski, Margaret Cameron, Viktoria Grigoreva

Royal College of Music Junior Department  
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**Gill Redfern** *Administrator*    **Connor Stanford** *Administrative Coordinator*  
**John Mitchell** *Performance Manager*



## THE ATOMIC BIG BAND

Saturday 4 December 2021

7.30pm | Britten Theatre

Mark Armstrong director

RCM Big Band



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## THE ATOMIC BIG BAND

Saturday 4 December 2022, 7.30pm | Britten Theatre

**Mark Armstrong** director **RCM Big Band**

**Count Basie**  
(1904–1984)                      One O'clock Jump

**Duke Ellington**  
(1899–1974)                      In A Mellow Tone

**Buddy Rich**  
(1917–1987)                      Willowcrest

**Neal Hefti**  
(1922–2008)                      Li'l Darlin

**James Van Heusen**  
(1913–1990)                      Come Fly With Me

**Neal Hefti**                      Fantail

**Gordon Goodwin**  
(b 1954)                      Count Bubba

INTERVAL

**Cole Porter**                      Love for Sale

**Ray Noble**  
(1903–1978)                      The Touch of Your Lips

**Frank Foster**  
(1928–2011)                      Shiny Stockings

**Duke Ellington**                      Sophisticated Lady

**Cole Porter**  
(1891–1964)                      I've Got You Under My Skin

**Duke Ellington**                      Diminuendo and Crescendo in Blue

## Mark Armstrong

Mark is jazz professor at the RCM where he runs classes on jazz harmony, arranging, composition and improvisation. He directs the RCM Big Band and Jazz Orchestra in concerts which have included performances in the London Jazz Festival and the Southbank. As a trumpet player he was a member of Clark Tracey's Quintet recording two albums, *The Calling* (2003) and *The Mighty Sas* (2006). Mark played regularly with Clark's father Stan Tracey recording on his final quintet album *The Flying Pig* (2013) and performing with his big band live from the 2006 Appleby jazz festival and the 2009 BBC Proms. Mark's work as a sideman has seen him perform Latin jazz with Robin Jones's Sextet, mainstream and traditional jazz with the Pasadena Roof Orchestra and bebop with Peter Long's Gillespiana in which *The Times's* Alyn Shipton described his playing as 'pirouetting through Gillespie's breaks quicker than a hummingbird's wings' and John Fordham of the *Guardian* described him as 'the solo star of the outfit'. Mark was nominated in the best trumpet category of the 2007 Ronnie Scott Jazz Awards. Mark still performs regularly as a jazz trumpet player including as a member of the Ronnie Scott Jazz Orchestra and in his own quartet, which released the album *Coastbound* in 2010. After joining the National Youth Jazz Orchestra as a trumpet player Mark assisted founding Music Director Bill Ashton for 15 years before being appointed as NYJO's Artistic and Music Director in 2011. Since then the orchestra has recorded four studio albums, appeared at the 2012 and 2016 BBC Proms concerts, and at the London Jazz Festival in 2012, 2013, 2014 and 2015. Additional education work includes teaching the trumpet at James Allen's Girls' School and working for the ABRSM as an examiner, presenter and moderator.

## RCM Big Band

The RCM Big Band performs at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Saxophone**

Matthew Stringer (alto)  
Lydia Cochrane (alto)  
Ethan Townsend (tenor)  
Annabella Chenevix Trench (tenor)  
Maddie Wegg (bari)

**Trumpet**

Josh Cusworth  
Ruby Barber  
Isaac Holt  
Hannan Connell  
Jess McFarlane

**Trombones**

Henry Newton  
Morgan Taylor  
Max Pritchard  
Jonny Lovatt (bass)

**Drum Kit/Percussion**

Isaac Harari  
Charlie Payne

**Piano**

Lewis Isaacs

**Guitar**

Sacha Bistany

**Bass**

Gavin Vanwinkle-Bright

**Vocal**

David Fraser

The RCM would like to thank the following coaches:

Ralph Salmins (rhythm)  
Martin Robertson (saxophone)  
Trevor Mires (trombone)  
Mark Armstrong (trumpet)

## The Big Give Christmas Challenge 2021

For the eleventh year, the Royal College of Music has been selected to take part in the annual Big Give Christmas Challenge. This campaign is a unique match funding opportunity to make a gift to the RCM's Scholarships Fund that will have twice the impact on our talented students. Every online donation we receive via the Christmas Challenge campaign from 12pm on Tuesday 30 November (Giving Tuesday) to 12pm on Tuesday 7 December, will be doubled, up to a total of £60,000. Every gift of every size will directly support the next generation of professional musicians. Please visit [rcm.ac.uk/thebiggive](http://rcm.ac.uk/thebiggive) for further information. Thank you for helping us secure the future of music!

### THE BIG GIVE CHRISTMAS CHALLENGE 2021

Donate to the RCM Scholarships Fund between  
**12pm on 30 November & 12pm on 7 December**  
and your gift could be doubled!



### JUNIOR FELLOW SHOWCASE

Wednesday 8 December 2021, 6pm | Performance Hall

**Magdalena Krstevska** clarinet (Mills Williams Junior Fellowship 21/22)

**Gipps** Quintet op 16

**Gipps** Wind Sinfonietta op 73

The Royal College of Music awards junior fellowships to musicians on the Artist Diploma programmes allowing them to enhance their musical skills and contribute to the musical life of the RCM.

The Junior Fellow Showcase series is an opportunity for these very talented musicians to programme and perform in a concert.

Tickets: Free, but required

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## JUNIOR FELLOW SHOWCASE

Wednesday 8 December, 6pm

Performance Hall

Magdalenna Krstevska, Mills Williams Junior Fellowship

Ruth Gipps  
(1921–1999)

Quintet op 16  
*i* Allegro  
*ii* Adagio  
*iii* Energico  
*iv* Allegro Moderato

25'

Polly Bartlett oboe  
Magdalenna Krstevska clarinet  
Elliott Bougant violin  
Toby Warr viola  
Clelia Le Bret cello

Ruth Gipps

Wind Sinfonietta op 73  
*i* Andante  
*ii* Adagio  
*iii* Vivace  
*iv* Andante Doloroso - Allegro

19'

Dana Alison flute  
Ruth Harrison flute/piccolo  
Ella York oboe  
Amelie Budd cor anglais  
Magdalenna Krstevska clarinet  
Michelle Hromin clarinet  
Jamie King bassoon  
Bruce Parris bassoon  
Henry Wright horn  
Devin Reddy horn

## Upcoming Events

### LUNCHTIME CONCERT

Thursday 09 December, 1.05pm

Performance Studio

Repertoire to include:

**Schubert** Ave Maria

**Howells** Come Sing and Dance

**Barber** Hermit Songs

**J Robert Brown** Songs from a New World

Tickets: Free, but required

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## LEAVE THE GIFT OF MUSIC

By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at [Emma.McCormack@rcm.ac.uk](mailto:Emma.McCormack@rcm.ac.uk). Thank you

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## LUNCHTIME CONCERT

Thursday 9 December, 1.05pm

Performance Studio

|                                   |   |     |
|-----------------------------------|---|-----|
| <b>Schubert</b><br>(1797–1828)    | Ave Maria   | 5'  |
| <b>Howells</b><br>(1892–1983)     | Come Sing and Dance   | 4'  |
| <b>Barber</b><br>(1910–1981)      | Hermit Songs<br><i>i At St Patrick's Purgatory</i><br><i>ii Church Bell at Night</i><br><i>iii St Ita's Vision</i><br><i>iv The Heavenly Banquet</i><br><i>v The Crucifixion</i><br><i>vi Sea Snatch</i><br><i>vii Promiscuity</i><br><i>viii The Monk and his Cat</i><br><i>ix The Praises of God</i><br><i>x The Desire for Hermitage</i> | 22' |
| <b>J Robert Brown</b><br>(b 1970) | Songs for a New World<br><i>Stars and the Moon</i><br><i>Christmas Lullaby</i>  | 8'  |

**Holly Teague** soprano  
**Mia Sin Hang Wong** piano



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# St James's Church, Piccadilly

*Rooted in God's earth, we envision a just society and a creative, open-hearted church*

## Carols for Shoppers

**Tuesday 21st December 2021 at 5.30pm**

**WITH A CONGREGATION IN THE CHURCH AND LIVE ON YOUTUBE**

---

*Welcome to St James's Church.*

*Whether you are in the building or online,  
we are glad you are here.*

**Please note that the wearing of face coverings is mandatory unless you are exempt.** The singers will lead us in singing without face coverings, but the congregation, are asked to please keep their face coverings on while singing.

*Social distancing is being observed on the Jermyn Street side of the church (on the right-hand side as you come in) both on the ground floor and at gallery level.*

*If you arrive late, please observe this social distance zone, and if you are sitting in these pews, please keep at least a metre away from the next person.*

*If you do not wish to sit distanced, then the Piccadilly side (the left-hand side as you come in) is free seating, both at ground floor and gallery level.*

*As we continue to evolve our arrangements, please be sensitive to those around you and please also don't hesitate to move to a distance if you are feeling uncomfortable.*

*We are fortunate to have a large airy building and we hope that you will feel comfortable as we pray our way through these days.*

**The Royal College of Music Junior Department Chamber Choir, Parry Voices and Vigala Singers are conducted by Joy Hill.**

**The Royal College of Music Junior Department Brass Dectet is directed by Torbjörn Hultmark.**

**Percussion: Joe Bate and Alex Taylor**

**Organist: Martyn Noble**

*Music before the service begins is performed by organist Martyn Noble..*

## WELCOME AND INTRODUCTION

### CONGREGATIONAL CAROL

[Tune: Adeste fideles; Fanfare for descant, organ and brass by David Willcocks; Words: John Francis Wade (1710-1786)]

**O come, all ye faithful,  
joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
come and behold him, born the king of  
angels:**

**O come, let us adore him,  
O come, let us adore him,  
O come let us adore him, Christ the Lord.**

**God of God,  
Light of Light,  
lo, he abhors not the Virgin's womb;  
very God, begotten not created:**

**O come, let us adore him,  
O come, let us adore him,  
O come let us adore him, Christ the Lord.**

**Sing, choirs of angels,  
sing in exultation,  
sing, all ye citizens of heav'n above;  
glory to God in the highest:**

*O come, let us adore him,  
O come, let us adore him,  
O come let us adore him, Christ the Lord.*

**FIRST READING:** Isaiah 9.2,6,7

**CHOIR:** *O Radiant Dawn*

Music: James MacMillan

**SECOND READING:** Luke 2.1-7

**CHOIR:** *Barn och stjärnor (Stars and children)*

Swedish Psalm: Ylva Eggehorn (text);  
Hans Nyberg (melody); Mattias Wager (arr.)

Accompanied by Aiden Campbell and  
Francis Bushell (bassoon).

**THIRD READING:** Luke 2.8-15

**CONGREGATIONAL CAROL**

[Tune: Winchester Old; Words: Nahum Tate  
(1652-1715)]

While Shepherds watched their flocks by  
night,  
all seated on the ground,  
the angel of the Lord came down,  
and glory shone around.

'Fear not,' said he (for mighty dread  
had seized their troubled mind);  
'glad tidings of great joy I bring  
to you and humankind.

To you in David's town this day  
is born of David's line  
a Saviour who is Christ the Lord;  
and this shall be the sign:

The heavenly babe you there shall find  
to human view displayed,  
all meanly wrapped in swathing bands,  
and in a manger laid.'

Thus spake the Seraph; and forthwith  
appeared a shining throng  
of angels praising God, who thus  
addressed their joyful song:

'All glory be to God on high,  
and on the earth be peace;

goodwill henceforth from heav'n to earth  
begin and never cease.'

**CHOIR:** *African Noel*

Music: André J. Thomas

**FOURTH READING:** Matthew 2.1-11

**CONGREGATIONAL CAROL**

[Tune and Words: John Henry Hopkins  
(1820-1891) alt.]

We three kings of Orient are;  
bearing gifts we traverse afar;  
field and fountain, moor and mountain,  
following yonder star.

**Refrain:**

*O star of wonder, star of night,  
star with royal beauty bright,  
westward leading still proceeding,  
guide us to thy perfect light.*

Born a King on Bethlehem plain,  
gold I bring, to crown him again,  
King for ever, ceasing never,  
over us all to reign.

Frankincense to offer have I,  
incense owns a Deity nigh,  
prayer and praising, gladly raising,  
worship him, God most high.

Myrrh is mine, its bitter perfume,  
breathes a life of gathering gloom;  
sorrowing, sighing, bleeding, dying,  
sealed in the stone-cold tomb.

Glorious now behold him arise,  
King and God and sacrifice;  
alleluia, alleluia,  
earth to heav'n replies.

**CHOIR:** *A spotless rose*

Music: Herbert Howells

**FIFTH READING:** John 1.1-14

from the King James version

**CONGREGATIONAL CAROL**

[Tune: Noel; Words: Edmund Hamilton Sears  
(1810-1876)]

It came upon the midnight clear,



that glorious song of old,  
from angels bending near the earth  
to touch their harps of gold:  
'Peace on the earth, goodwill to all,  
from heaven's all gracious King!'  
The world in solemn stillness lay  
to hear the angels sing.

Still through the cloven skies they come,  
with peaceful wings unfurled;  
and still their heav'nly music floats  
o'er all the weary world:  
above its sad and lowly plains  
they bend on hov'ring wing;  
and ever o'er its Babel-sounds  
the blessed angels sing.

Yet with the woes of sin and strife  
the world has suffered long;  
beneath the angel-strain have rolled  
two thousand years of wrong;  
and warring humankind hears not  
the love-song which they bring:  
O hush the noise of mortal strife,  
and hear the angels sing!

For lo, the days are hast'ning on,  
by prophets seen of old,  
when with the ever-circling years  
comes round the age of gold;  
when peace shall over all the earth  
its ancient splendours fling,  
and all the world send back the song  
which now the angels sing.

**ADDRESS AND PRAYERS:**  
The Revd Lucy Winkett

*Concluding with the Lord's Prayer:*

Our Father who art in heaven,  
hallowed be thy name,  
thy kingdom come, thy will be done,  
on earth as it is in heaven.  
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against  
us.  
And lead us not into temptation,  
but deliver us from evil.  
For thine is kingdom, the power, and the  
glory  
for ever and ever.  
Amen.

**CONGREGATIONAL CAROL**

[Tune: Irby; Words: Cecil Frances Alexander,  
Michael Forster]

Once in royal David's city  
stood a lowly cattle shed,  
where a mother laid her baby  
in a manger for his bed:  
Mary was that mother mild,  
Jesus Christ her little child.

He came down to earth from heaven,  
who is God and Lord of all,  
and his shelter was a stable,  
and his cradle was a stall;  
with the poor and mean and lowly,  
lived on earth our Saviour holy.

And our eyes at last shall see him  
through his own redeeming love,  
for that child so dear and gentle  
is our Lord in heav'n above;  
and he leads his children on  
to the place where he is gone.

Not in that poor lowly stable,  
with the oxen standing by,  
we shall see him; but in heaven,  
set at God's right hand on high;  
when like stars his children crowned  
all in white shall wait around.

**SIXTH READING: BC:AD**

U.A. Fanthorpe

**CHOIR:**

*Tomorrow shall be my dancing day*

Music: John Gardner

**CONGREGATIONAL CAROL**

[Tune: Mendelssohn; Fanfare for descant,  
organ and brass by David Willcocks; Words:  
Charles Wesley (1707-1788) et al.]

*During this carol, a collection will be taken.*

Hark, the herald-angels sing  
glory to the new born King;  
peace on earth and mercy mild,  
God and sinners reconciled:  
joyful, all ye nations rise,  
join the triumph of the skies,  
with th'angelic host proclaim,  
'Christ is born in Bethlehem.'

***Hark, the herald-angels sing  
Glory to the new born King.***

**Christ, by highest heav'n adored,  
Christ, the everlasting Lord,  
late in time behold him come,  
offspring of a virgin's womb!  
Veiled in flesh the Godhead see,  
hail, th'incarnate Deity!  
Pleased as man with us to dwell,  
Jesus, our Emmanuel.**

***Hark, the herald-angels sing  
Glory to the new born King.***

**Hail, the heav'n-born Prince of Peace!  
Hail, the Sun of Righteousness!  
Light and life to all he brings,  
ris'n with healing in his wings;  
mild he lays his glory by,  
born that we no more may die,  
born to raise us from the earth,  
born to give us second birth.**

***Hark, the herald-angels sing  
Glory to the new born King.***

#### **THE BLESSING**

*Music as the congregation departs is  
performed by the Royal College of Music  
Junior Department Brass Dectet directed by  
Torbjörn Hultmark.*

***In addition to the physical collection,  
if you do not have cash with you, please  
visit [sjp.org.uk/donate](http://sjp.org.uk/donate), or use one of the  
tap donation points in the church.***

#### **CHRISTMAS SERVICES AT ST JAMES'S CHURCH**

##### **Christmas Eve Carols**

*Friday 24th December at 4pm*

Children and families are especially welcome

##### **Midnight Mass**

*Friday 24th December at 11.45pm*

All are welcome to midnight Eucharist with  
carols

#### **Christmas Day Eucharist**

*Saturday 25th December at 11am*

Join us to celebrate Christ's birth at  
Christmas

#### **Biographies**

##### **Joy Hill conductor**

Joy directs the Royal College of Music Junior Department Chamber Choir and Parry Voices and has worked widely with young voices as a conductor and teacher. Joy has also been Senior Lecturer in Music at the University of London UCL Institute of Education, a member of the Royal College of Music Centre for Performance Science and an academic teacher at the Purcell School. Joy was awarded a Churchill Fellowship for the study of choral conducting and vocal teaching in Sweden, an Arts Council England Artist Bursary to work with choirs in Lithuania and has been a member of the artistic committee for the World Youth Choir. She has worked as guest conductor, presenter and jury member in the Baltic States, Japan, South Africa, Uganda, China, Croatia, Slovenia, Ionian University, Corfu, Franz Liszt Academy of Music Hungary and at Yale School of Music U.S.A.

##### **Torbjörn Hultmark conductor**

Torbjörn studied trumpet, conducting and composition at the Gothenburg Conservatoire of Music and at the National Centre for Orchestral Studies, Goldsmiths' College, London. He works with orchestras and ensembles such as the London Sinfonietta, the London Mozart Players, Philharmonia Orchestra, Chamber Orchestra of Europe as well as film and TV session work. He has worked as a soloist with the Northern Sinfonia, the BBC Philharmonic, Bournemouth Sinfonietta, Sinfonia 21 and he is at the forefront of the development and performance of new music involving improvisation, live electronics and processing: [www.hultmark@me.com](mailto:www.hultmark@me.com)



## **Martyn Noble organ**

Martyn is currently Sub-Organist at H.M. Chapel Royal, St James's Palace, Accompanist and Teacher of Organ at the Royal College of Music Junior Department and Musician-in-Residence and Teacher of Piano at Highgate School. In the UK, he has given Organ recitals in many Cathedrals and churches and in 2019 had his debut with the Royal Liverpool Philharmonic Orchestra. He has accompanied at the Leeds Lieder Festival and the British Isles Music Festival and is due to be répétiteur and Vocal Coach for Sherborne Summer School of Music this summer. In 2018, he was fortunate to play Keys 2 for the UK tour of 'Miss Saigon'. In 2015, Martyn graduated with a first class BMus(HONS) degree from the Royal College of Music and has since recorded choral CDs for Novello as well as Priory, Signum and Delphian Records and plays, annually, for Classic FM's broadcast of 'Carols from Buckingham Palace' which airs after H.M. The Queen's speech on Christmas Day. Last year, Martyn became a published composer and has had several choral works published by Chichester Music Press: [www.chichestermusicpress.co.uk](http://www.chichestermusicpress.co.uk).

## **Vigala Singers**

Founded and directed by Joy Hill 2009, the choir are alumni of the RCMJD Chamber Choir and are self-funded. The name Vigala is the town in Estonia where the RCMJD Chamber Choir performed in 2006. Vigala Singers have performed in Sweden, New York, Washington, the Basilica Santa Barbara in Mantua, Italy, at the Kodály Institute of the Liszt Ferenc Academy of Music, Hungary and in 2019 at Storkyrkan Cathedral, Stockholm. The choir aim to create cultural bridges through collaborative choral projects such as a joint premiere of a piece by composer Gabriel Jackson with the Oslo Cathedral Youth Choir, the performance of music by Vaughan Williams and Kodály with the Hungarian New Liszt Academy Choir and a joint performance of music by Cecilia McDowall with Stockholm's Musikgymnasium. If you wish to support the

choir by becoming a Friend, please visit: [www.vigalasingers.org](http://www.vigalasingers.org)

## **The Royal College of Music Junior Department**

Since its inception, the RCMJD has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, The Leverhulme Trust, The Wolfson Foundation, The Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L. Sayers Society, Peter Granger, Estate of Humphrey Searle, Future Talent, John Curwen Society, Saddlers' Company, Sascha Lasserson Memorial Trust, Roger Quick, PRS for Music Foundation and Wrightson Trust for their generous support.

